Mel Bay's

by Alan de Mause

Complete Fingerstyle Jazz Guitar Book



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This book is available either by itself or packaged with a companion audio and/or video recording. If you have purchased the book only, you may wish to purchase the recordings separately. The publisher strongly recommends using a recording along with the text to assure accuracy of interpretation and make learning easier and more enjoyable.



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INTRODUCTION

Being your own band

The Complete Fingerstyle Guitar Book is divided into three Sections. It is *complete* in the sense that there is something for everyone: beginners, intermediate players, and professionals. The sections are related, but not strictly sequential. Both standard notation and guitar tablature are used throughout.

If you are not yet a fingerstyle player, welcome to the club. This is the place to learn. Not only will you have a whole new realm of musical possibilities, you will have the experience of plucking the strings directly instead of through the intermediary of a pick. With fingerstyle guitar it is possible to accompany oneself by playing melody, chords and bass simultaneously.

SECTION ONE

Beginning fingerstyle guitar

If you are just beginning to play, Part 1 of Section One is for you. You don't have to know anything about guitar other than the side of the guitar with strings on it should *not* be resting against your chest. Having a teacher who plays fingerstyle helps too.

In this section you will learn how to hold the guitar, use the proper hand and finger positions, and play both open strings and fretted notes. Learning material is set in the context of blues and jazz. By the end of the this section you will have played several blues tunes using your fingers to self-accompany.

SECTION TWO

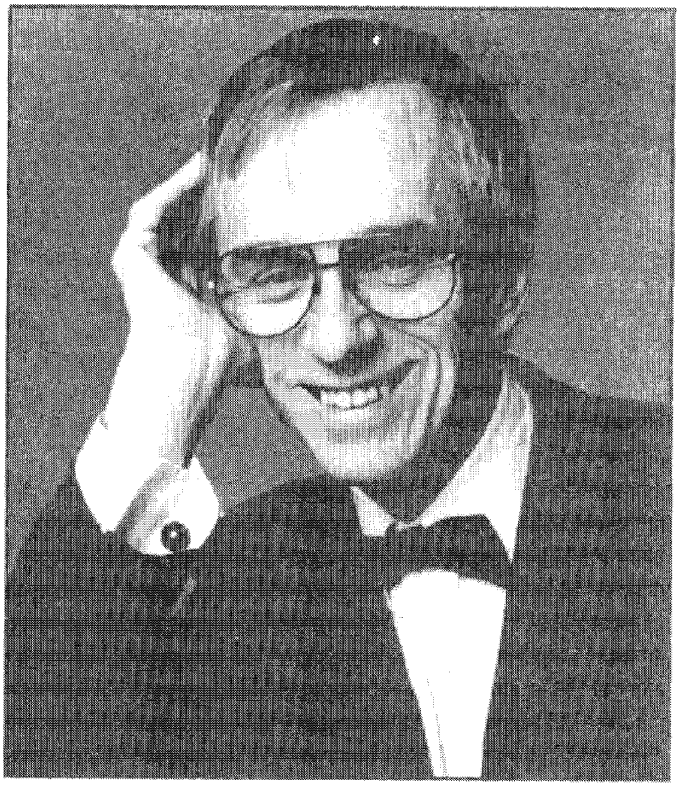
Creating fingerstyle jazz guitar solos

If you have been playing fingerstyle but had erratic results with trying to arrange solos for yourself, start with this section. The underlying techniques of arranging are presented in workbook-like exercises. After laying basic groundwork you will play completely self-arranged self-accompanied solos. Topics include preparing a fingerstyle jazz solo, working from chord symbols, using a variety of bass accompanying devices, writing notation, using, major and minor thirds, accompanying with arpeggios, harmonizing a melody with thirds, tenths, and sixths. All material in this section is placed below the sixth fret.

SECTION THREE

Professional fingerstyle jazz guitar

Earl Klugh, Ralph Towner, Howard Alden, Tuck Andress, Luiz Bonfa, Ron Eschete, John and Bucky Pizzarelli, Charlie Byrd, George Van Eps, Fred Fried, Ted Greene, Howard Morgen, Joe Pass, Bill Harris, Lenny Breau and many others all play(ed) wonderful fingerstyle jazz guitar. If you want to join their ranks, this is where you, an advanced player can learn. Topics cover jazz harmonic background, self accompanying, accompanying others, expressive devices of jazz, the cycle of fifths, introductions, endings, turnarounds, tags, modulations, and several full length pieces in the final Section, *Fun Jazz*.



About the author

Alan de Mause performs, teaches, and manages his *Guitar Power!* correspondence course in New York City. He has twelve jazz guitar music books to his credit, and is a contributor to a variety of magazines like *Just Jazz Guitar* and *Fingerstyle Guitar Magazine*. He studied with Jim Hall, Jimmy Raney, Johnny Smith, Sal Salvador, Albert-Valdes Blain, Barry Galbraith, and William Matthews, among others. When he is not doing musicianly things he works in the computer graphics and design world.

From the author

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SECTION ONE

BEGINNING FINGERSTYLE JAZZ GUITAR

SECTION ONE/PART 1

Guitars, hand positions fingerstyle strokes



Your guitar

Any guitar may be used for fingerstyle jazz solo playing–steel string acoustic, nylon string, or electric. The one requirement is that both left and right hands have enough room to finger and pluck without inadvertently touching and muffling the neighboring strings. If you have large, broad fingers and your guitar has a skinny neck, you may be able to have the nut, string spacing and bridge widened.

Centering the guitar

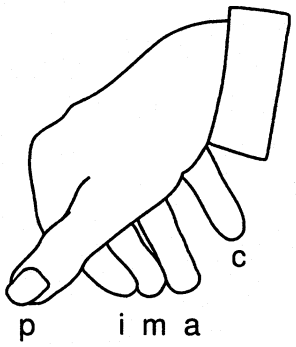
The guitar is held in place by the right elbow, left leg, and the chest. You should not have to hold it in place with the left hand. The classical guitar position, with the left foot raised on a footstool or high stool rung, is a good model of fingerstyle guitar posture.

Other positions work as long as the guitar is in the center of your body and the neck is raised.

Naming fingers

The traditional symbols for the *right hand* fingers are:

Thumb	*p*
Index	*i*
Middle	*m*
Ring	*a*
Pinkie	*c*



Left hand fingers are labeled 1, 2, 3, 4, and T. Separate finger names for each hand make for easy identification. This means when you are speaking guitar language, *one* always means the first finger of the *left* hand. The *right* hand *index* finger is always called *index*, or *i ("eye").*

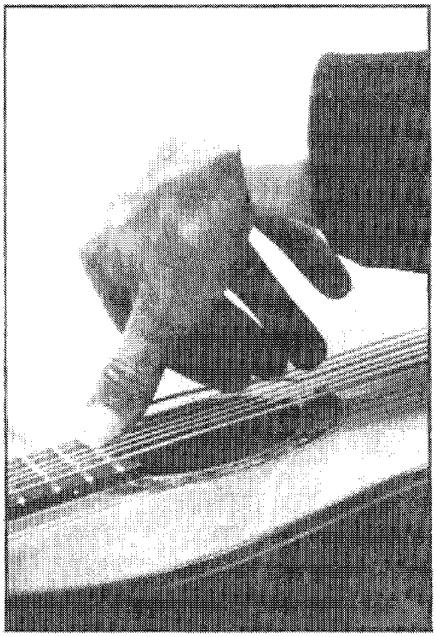
Right arm and hand position

With the guitar in playing position, the right elbow and/or forearm rest on the topside edge of the guitar. Since guitar bodies and human bodies vary in size, your final position may be slightly different.

The thumb *p* of the right hand points out toward the left in an inverted hitch-hiking position. This creates space between the thumb and index finger so that they won't run into each other.

Tilt the first three fingers back (toward the bridge) so that they are in line when you place them all on a single string. On the rare occasions when you need to use the pinkie *c*, the hand lowers so that all of the fingers are in line.

Keep the back of the hand arched – at least level with the plane of the strings, if not higher.



Melody playing with the rest stroke

To emphasize a melody, use a volume producing technique called the *rest stroke*. To play a rest stroke, place your guitar, arm, and hand in the position described above. Temporarily rest the thumb lightly on the sixth string away from the other fingers. *Hover* the index *i,* middle *m,* and ring finger *a,* directly in front of the first string. Keeping the *i* finger supple and not frozen, pluck the first string with the left side of the fingertip and nail – if you have nails – and come to rest on the adjacent second string. Now play the same stroke on the first string with the *m* finger, while simultaneously lifting the *i* finger away from its temporarily parked position on the second string.

When you pluck, do not rest the plucking finger on the string to be plucked. Instead, momentarily hover the finger in front of the string to be plucked. Start swinging the finger *before* you meet the string to be struck, just as you would in baseball, tennis, or handball. It takes courage, because you may first swipe at and miss the string, or strike more strings than you intend. Striking while in motion is especially important when you are about to pluck an already ringing string, because if you rest even for a second, you will damp (truncate) the previous note and interrupt the flow of sound between notes.

When hammering your nails. . .

In what condition are your right-hand nails? If you have smooth, oval-shaped fingernails on every finger, or *no* nails protruding beyond the fingertips, you are in good shape. If you have a mix of uneven nails on some fingers and no nails on others, you need to file them all down to the same length and let them grow out at the same rate. On your left hand you should have nails as short as possible.

Let two fingers do the walking

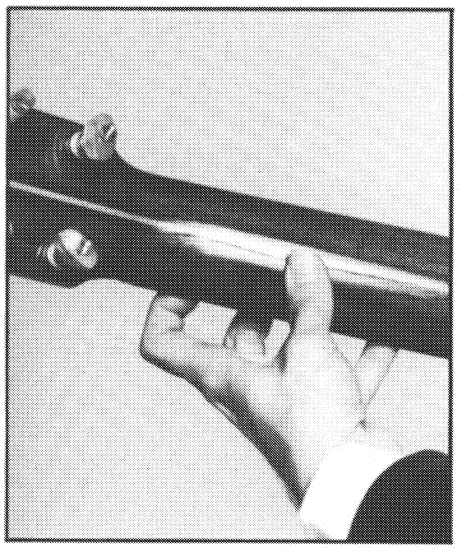
Right-hand stroking with *alternating i* and *m* fingers *(i-m)* is the way to produce a fluent flow of notes. This alternating finger technique is like walking by putting one foot in front of the other. Using just one plucking finger would be like trying to walk by hopping on one foot. Have patience with yourself. At first, for an infant, walking didn't come so easily either.

When you are comfortable with *i-m* rest stroke *combinations,* start using *m-i, i-a,* and *i-m-a* combinations. They will be re-introduced as you progress.

The most important thing to remember at this stage is to keep working at the *rest* stroke with *alternating* fingers. A melody played with a solid rest stroke produces *presence* and the sound of authority.

On the other hand, the left—

Playing solo fingerstyle jazz guitar requires a precise technique. Often fingers of the left hand need to be on the "tip toes of the fingertips" to avoid blocking the adjacent strings. Arching the wrist outward helps accomplish this finger action.



Restrain the wayward thumb

The ball of the left thumb should be well under the neck of the instrument, working in opposition to the fingers on the fretboard. In some instances the thumb is used to play bass notes on the sixth string, but it should not be hooked around the neck in anticipation of these movements, as it will inhibit other more prevalent movements and stretches.

If you already have a case of Wrap-around Thumb, use masking tape to fix a straw along the length of the underside of the neck at the beginning of the head stock. This fence will be a helper to keep your thumb where it belongs. After a week or two you will have a trained thumb. Or a flattened straw.

May I presume—?

Before continuing Section One/Part 1, there are some basic concepts and terms that you should know from your previous musical experiences.

Music exists as sounds flowing through a dimension of time. An individual sound has a *length* or *duration* and a *pitch.*

The length of duration of one discrete sound is represented by one of a variety of note symbols said to have a time value.

Most jazz music has a steady *beat* or *pulse* that is felt. *Counting* is a way of keeping track of and marking the beats: "1—2—3—4."

The relative *pitch* (highness or lowness) of a note determines its placement on a musical *staff* of five lines and four spaces. Extra lines and spaces above or below are added when higher or lower notes are represented. The *G clef,* or *treble clef,* is the name of the staff (five-line grid) that allows the full range of notes on the guitar to be represented. You can identify the *G clef* by the symbol placed at the left side of the staff.

Basic Note Time Values



A *quarter note* gets one beat *
Count "1" when you play it.



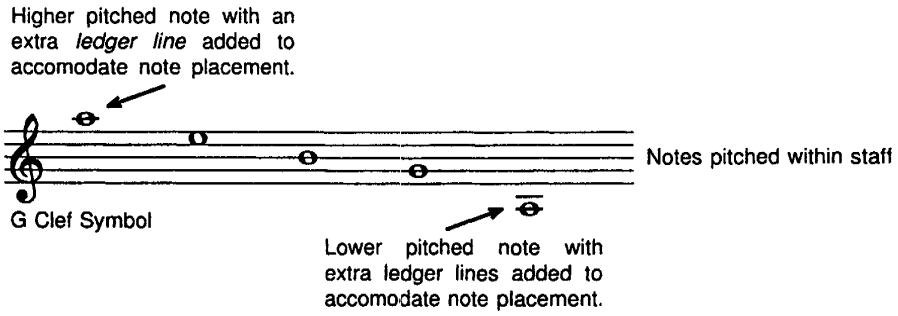
A *half note* is held for two beats, making it twice as long as a quarter note.
Count an even "1–2."



A *whole note* will be held for four beats. It sustains (rings) as you count "1-2-3-4-."

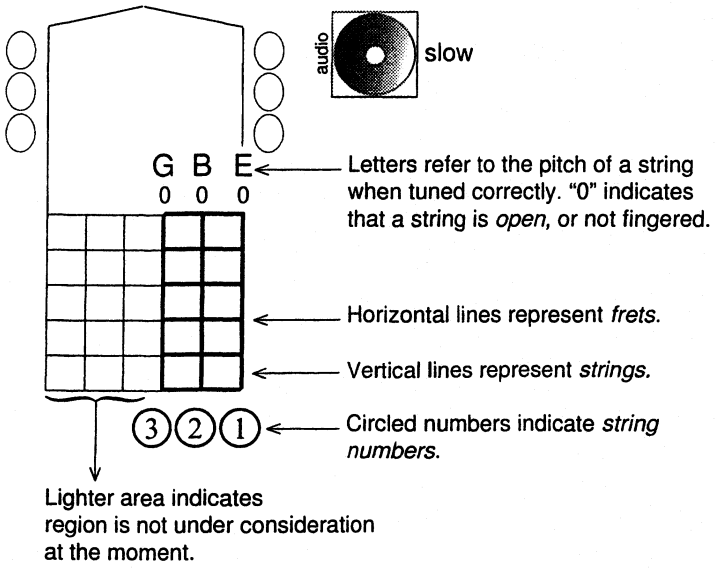
*Notes can be *assigned* different time values. but not in this book.

Notes placed above, on, and below staff

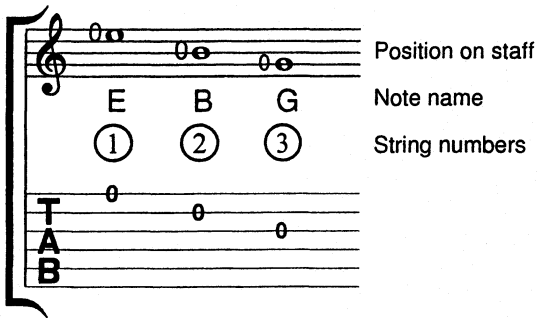


Open strings: E, B, and G

These are the first, second, and third open strings, when tuned correctly. First, as they are pictured on a guitar fingerboard diagram:



Here is E, B, and G on a music staff. Notes are placed either in the space between lines on a line.



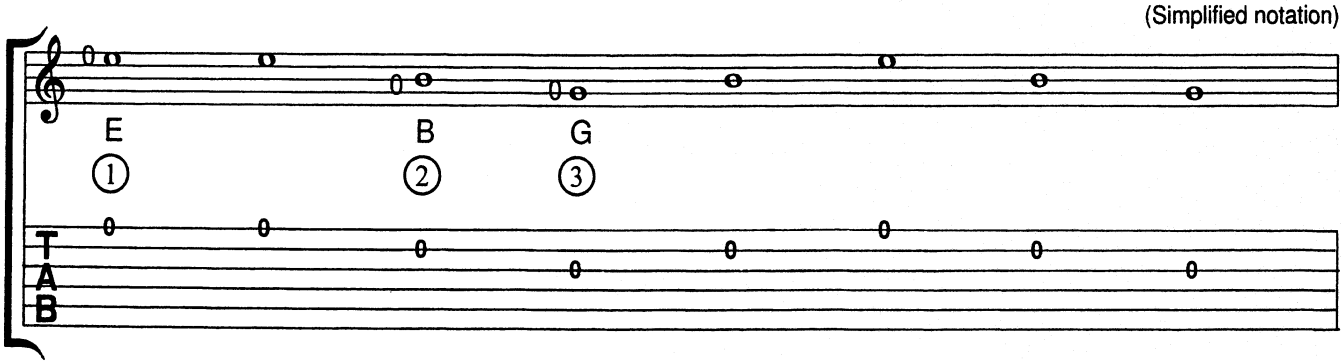
Play with the three open strings E, B, and G on the first, second and third strings. Let these notes ring for four beats each.



Three notes on open strings

RH: *i-m,* rest stroke*

(Simplified notation)



**With the right hand, pluck alternating index and middle fingers using the rest stroke. Begin with either i or m.*

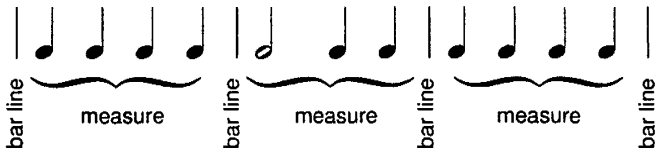
Music, meter, and measures

In jazz, a musical stream of notes has a constant pulse or beat within recurring groups defined by *accents.* The number of beats in these recurring groups is called the *meter.* Groups of four and three are the most common in jazz. A group of four can also be sub-grouped as two groups of two beats each. Most commonly, jazz musicians speak of a song as being "in four" or "in three." These groups are divided into *measures* demarcated by *bar lines,* which makes note reading easier to follow.

In the exercise following, the notes E, B, and G are called *quarter notes* (solid black *heads* and vertical *stems*). Play each note for the same duration. Each measure of three beats is divided by a bar line. Don't come to a stop at the end of each measure, but play right through it and subsequent measures.

Meter in four

Measures of *four beats* each divided by *bar lines*



Meter in three

Measures of *three beats* each



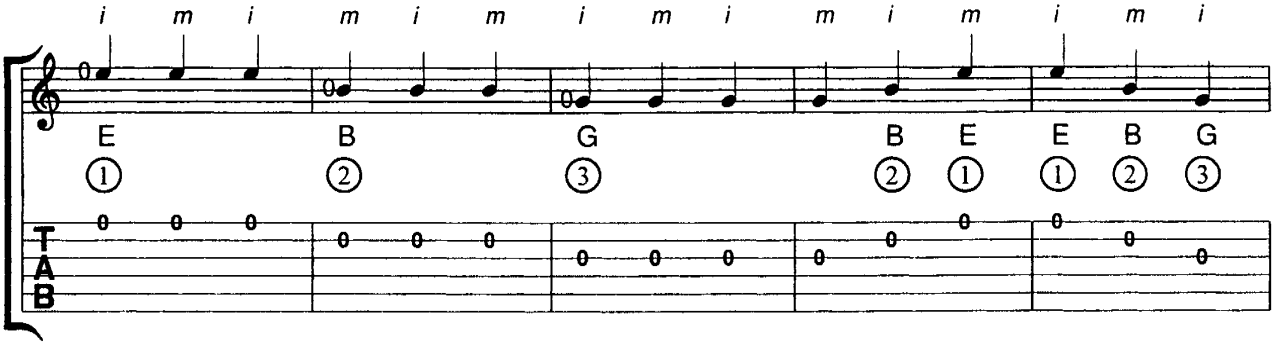
In simple fingerstyle guitar notation, notes with *stems pointed up* are usually played with the *i, m, or a* fingers. For now, lightly rest your right hand thumb *(p)* on the sixth string to help you maintain correct hand position while using your *i-m* fingers to play the following exercise.

Three beats per measure

RH: *i-m,* rest stroke
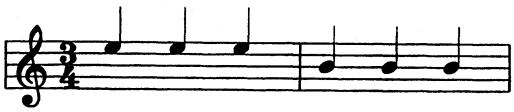
audio slow

(Simplified notation)



Time signatures: 3/4

At the beginning of a piece, meter is represented by a *time signature.* It tells how many beats are in a measure and what kind of note gets one count. In 3/4 time there are three beats per measure and a quarter note receives one count. The slash is just a convention to separate the 3 from 4 when in the context of a sentence. A time signature placed at the beginning of the exercise above would look like the following:



Time Signatures

4/4 The top number indicates the *number of beats* per measure. The bottom number indicates the *type of note* receiving one beat.

This time signature tells you that there are four beats per measure and a quarter note gets one beat. 4/4 time is also called *common time.*

3/4 This time signature says there are three beats per measure and that a quarter note gets one beat.

Simple rhythms within a single 4/4 measure

(no staff or pitch indication)



Time signatures: 4/4

In 4/4 timing, there are four beats to a measure with a quarter note getting one beat. In both 3/4 and 4/4 time the note values stay the same. In both cases the quarter note gets one beat; only the number of beats per measure changes.

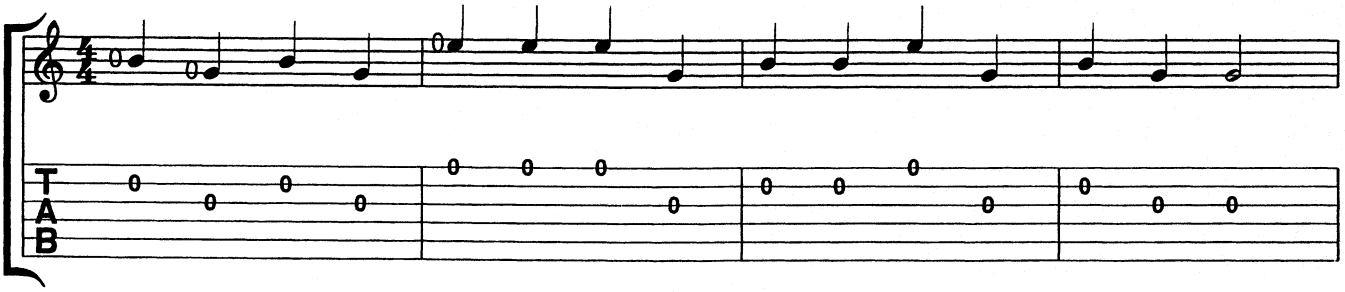
Memorize the staff positions of E, B and G. Be sure the last note of the exercise, a half note, sustains for two beats.

In the exercise following, begin the right hand fingering with *m,* followed by *i.*

Four beats per measure



RH: *m-i,* rest stroke



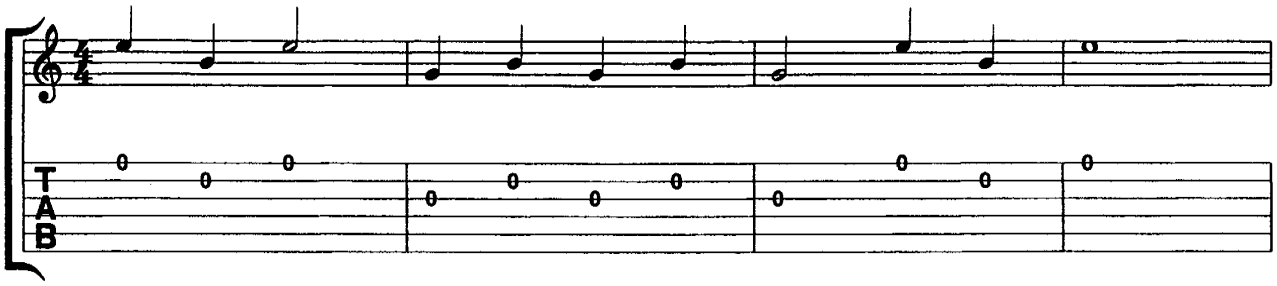
Picking pairs of alternating fingers: *m-a*

Now that you are familiar with alternating *i-m* fingers, try using the *m* finger in combination with *a* to get an *m-a* workout. This pair is particularly useful in situations where the *p* and *i* fingers are being used for accompanying melodies. Warm up on a single open string, and then move on to the following exercise, which includes quarter notes (one beat) half notes (two beats) and a whole note (four beats). Try starting both ways, *i.e.*, first with *a-m,* then with *m-a,* to see if one feels more natural. As you progress, either finger will work equally as well.

Quarter notes, half notes, and whole notes

RH: *a-m* or *m-a,* rest stroke





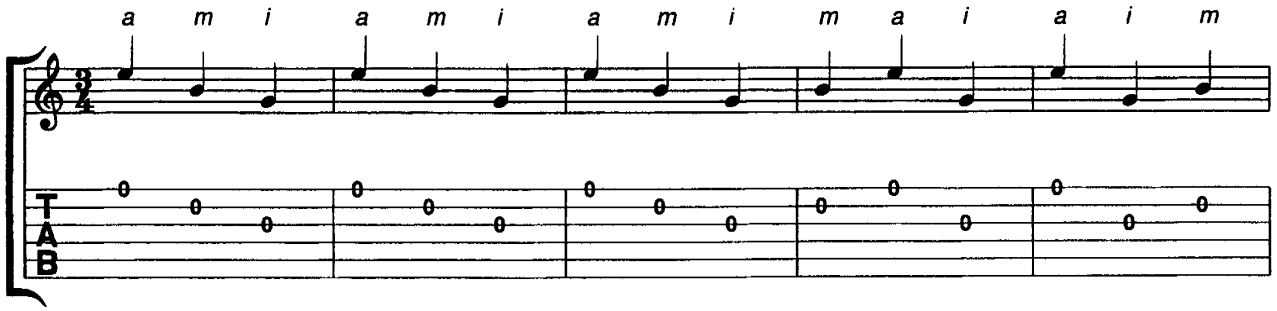
Matching right hand fingers with strings

There is another right hand picking scheme besides fixed two finger alternations such as *i-m* or *m-a.* When notes occur in a *repeated pattern across the same set of strings,* right hand fingers may be assigned *one finger per string* to match this pattern. This is particularly true in three finger/three string combinations

In the next exercise the *a* finger takes care of the first string, *m* plays the second string, and *i* plays the third.

RH: *a* plays first string, rest stroke
m plays second string, rest stroke
i plays third string, rest stroke





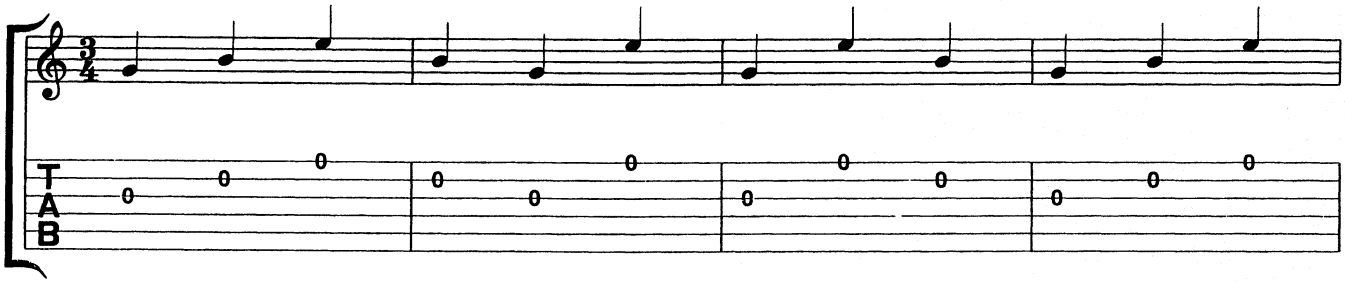
To understand what is natural or ergonomic about this, try to play the notes with the fingers arranged in the reverse order (*i* on first, *m* on second, *a* on third). It's awkward.

As before, when pre-setting fingers, make sure the fingers hover over strings. Do *not* rest directly on the strings before striking. If you come to rest on the strings before repeating each pattern, you will damp (stop) the previously ringing strings.

Rematch

Use the same scheme: one finger per string. If you need right-hand fingering notation reminders, write them above the notes.

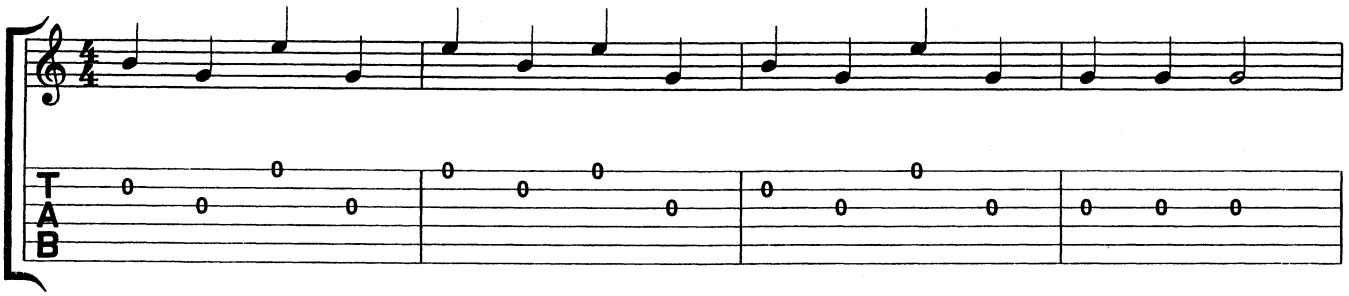
RH: match *i, m,* and *a* with third, second, and first, strings



In all Parts of Section One of this book each exercise will continue to be prefaced with a brief description of the right-hand fingering. New or unusual fingering will be indicated within the piece. In Sections II and III of this book, most of the fingering will be up to you. Glimpse what is involved in making fingering choices by examining the note series below. When the notes stay on one string, use a steady alternating *pair* such as *i-m.* Determine whether it would make any difference if you started the exercise with *m* rather than *i.* If the notes are making a repeated pattern across several strings, assign one finger per string. Don't become too obsessive about the ultimate correct fingering choices. In realistic situations you would alternate between both systems as you need. Write the fingering above each note to keep track of what you are doing.

Open choice on open strings

RH: your choice, rest stroke



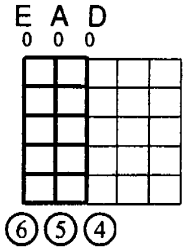
Thumbing along freely

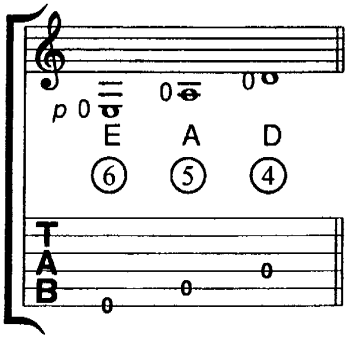
Here's how to use the thumb. First, shape your right hand into the inverted hitch-hiking position mentioned earlier. Temporarily park the fingertips of *a, m,* and *i* on the first string to keep them out of the way but close enough to be ready to play. Hover the thumb above the sixth string. Move it in a down and forward movement , striking the sixth string with the lower, outer edge of the thumb tip and nail. Clear the *fifth* string by arcing upward in a circular movement and returning to the starting position. If you have a very straight thumb, you may instead flick the first tip segment toward the area underneath your palm, then returning to starting position. You are making a free stroke, which does not touch an adjacent string. Generally the thumb does not use the rest stroke as it can easily overpower the melody being played with the *i, m,* or *a* fingers.



E, A, and D

Use the thumb *(p)* to play the lower three open strings, E, A and D.



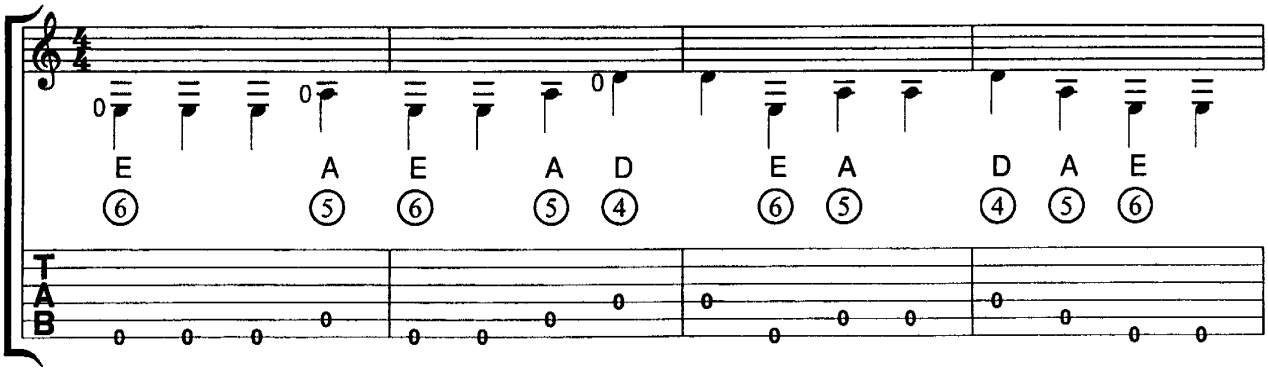


Here are the three notes in quarter-note time values. In simple fingerstyle guitar notation, notes with down-pointing stems indicate the use of thumb, free stroke.

Digging deep

RH: *p*, free stroke



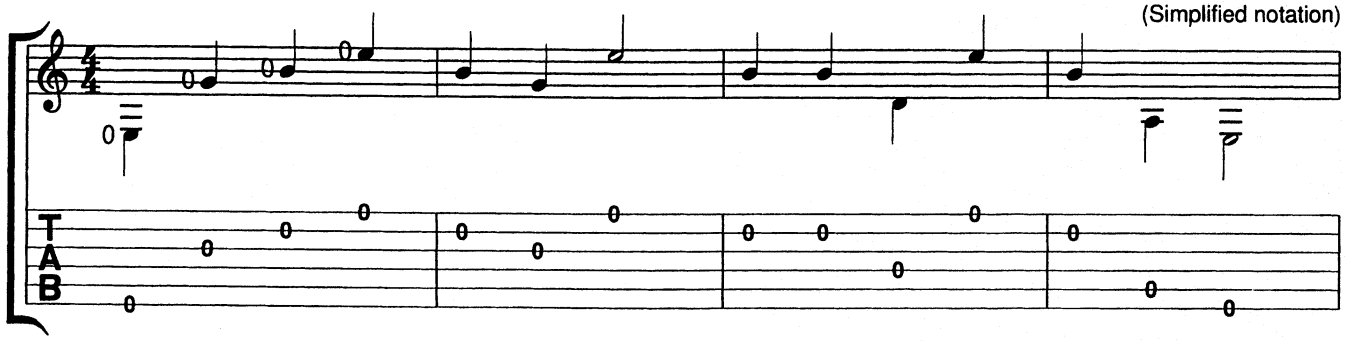


Fingers and thumb

For the next exercise, play the top part (stems up) played *i-m*, rest stroke, and the bottom part (stems down) with *p*, free stroke. When alternating strokes between fingers and thumb, don't let your right hand be pulled out of alignment. Write the fingering if it helps.

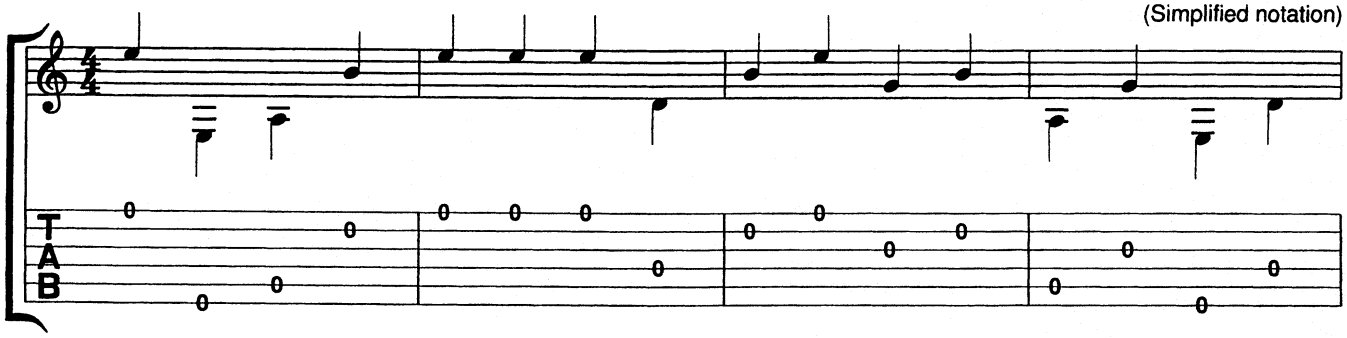
Uppers and lowers

RH: *i-m*, rest; *p*, free stroke



Reader's choice

RH: Use rest stroke with *i*, *m*, or *a* for notes with stems pointing up and free stroke with *p* for notes with stems pointing down. Your fingering may emphasize assigning fingers to strings, one per string. Using a fixed pair such as *i-m* or *m-a* for the notes with stems pointing up would work also. So would mixing and matching.



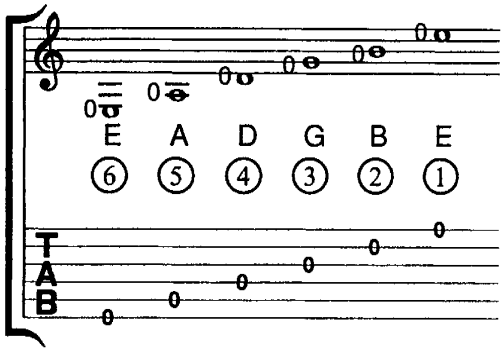
SECTION ONE/PART 2

Learning the blues: fretted notes, rests

All jazz is anchored in the blues. When you can play blues, you are ready to play jazz. Start by adding two fretted notes, B and E to the six open strings you already know.

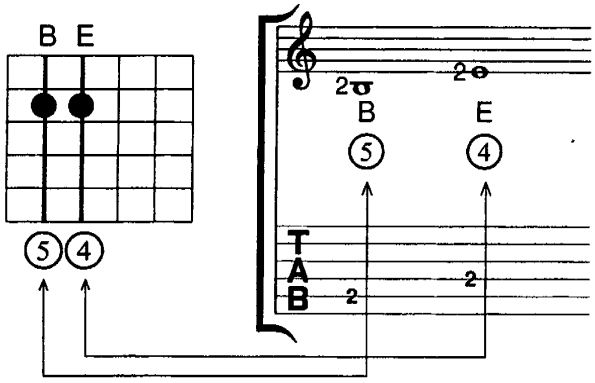
The old open six





The new fretted two





Left-hand technique

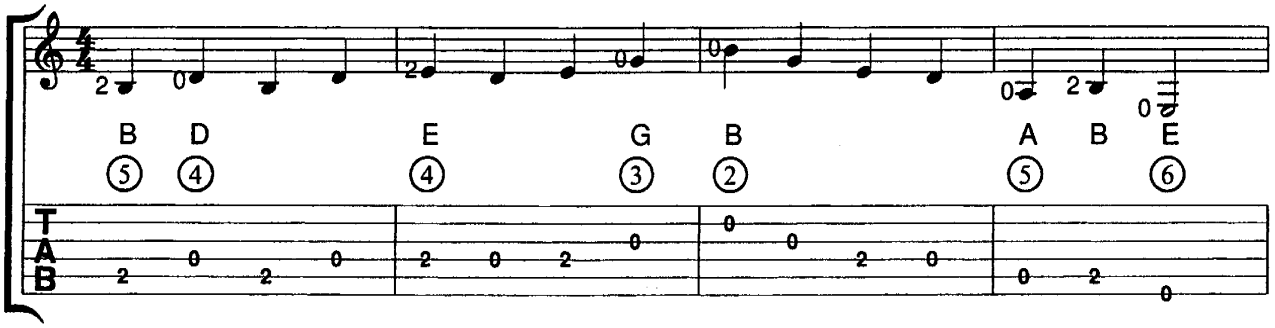
Remember to keep the left thumb under the neck and fingers arched over the fretboard. Fretted notes allow you to have more control over duration, tone and expression.



B, E and some friends

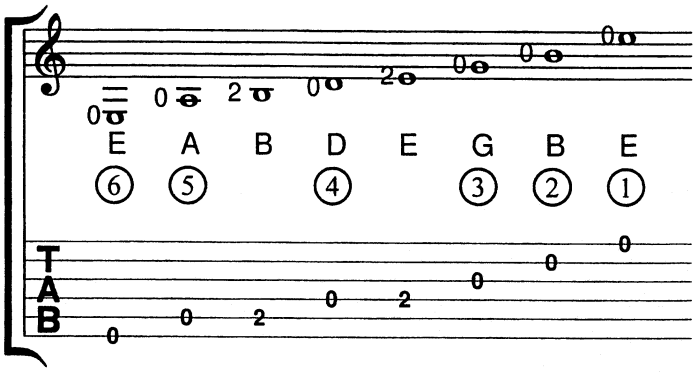
Keep your rhythmic awareness with this mix of old and new notes.

RH: *i-m,* rest stroke



The oldies and the newies

RH: *i-m,* rest stroke

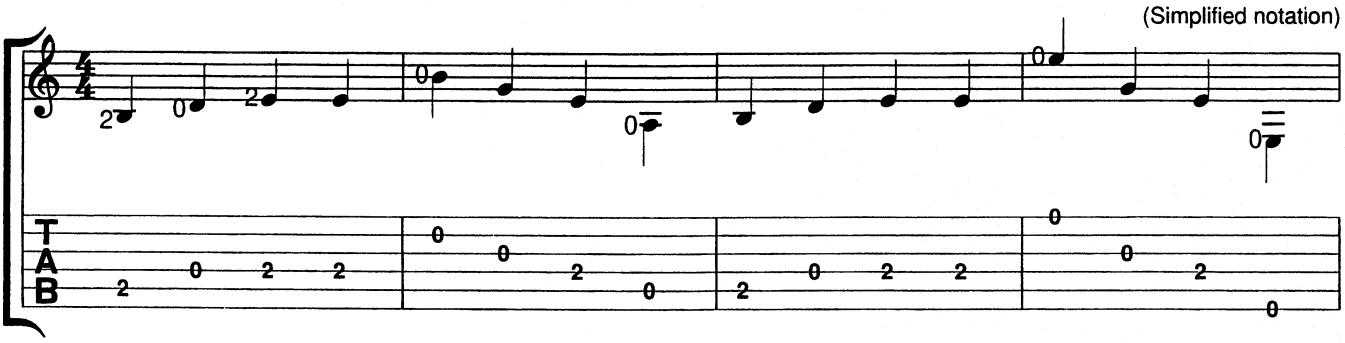


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Make a blues sound

Remember to play stems-up notes with *i* or *m*, and stems-down notes with thumb. If you need help with notes or fingers, refer to the chart directly above.

RH: *i-m,* rest; *p,* free stroke
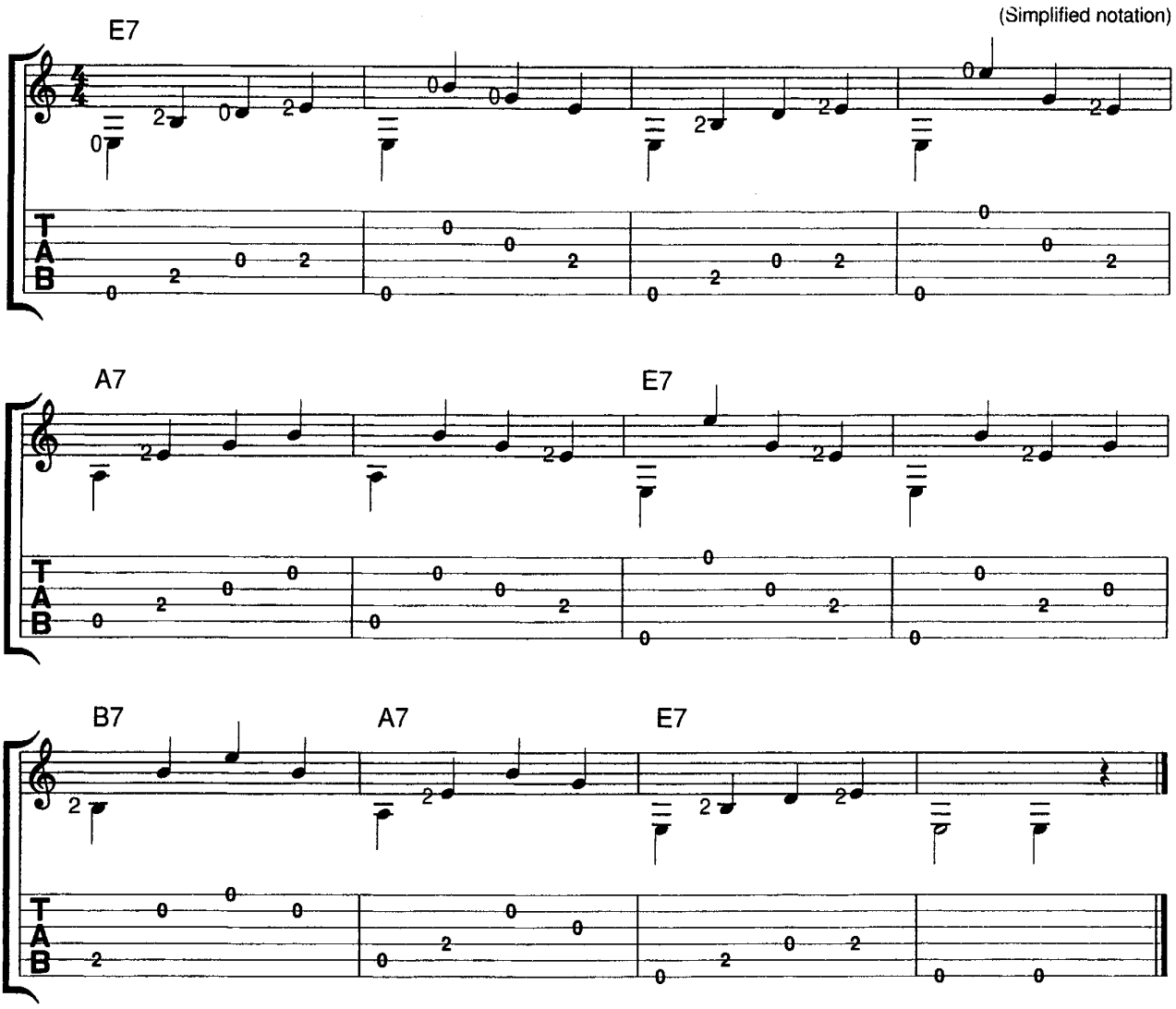


Blues background

Blues was originally a vocal form. The earliest *field hollers, shouts,* and eventually the blues arose from Afro-American slaves in the course of working in the field, being on chain gangs, and hawking produce. Blues came from religious experience, the day in and day out of misery, loneliness, hard times, sickness, and war. As sophisticated and varied as jazz has become, the sound of the original blues is still very much with us and can be found in clubs, concerts, radio, T.V. and CDs.

Blues has a *form.* The most common form is twelve measures long with a standard harmonic structure (chords). In the following blues exercise, chord symbols are above the melody to indicate when the harmony changes. For now, just be aware that there *is* a relationship and listen to it as you play the notes (only). You might tape the chords (if you know them) so that you can play along with yourself. You might ask a friend to back you up with chords. Try alternating loud and soft for every other measure.

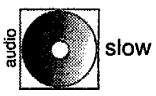
Go form a blues

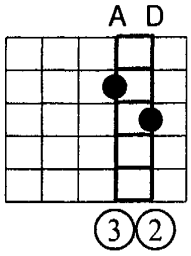
RH: *i-m*, rest; *p*, free stroke; mixed alternating *i–m* and pre-set fingering patterns

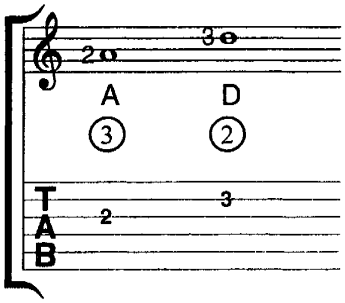


A and D complete the blues scale

A scale is a series of notes ordered in a particular pattern. You can amaze your friends, or at least your house pets. First, add two additional notes:



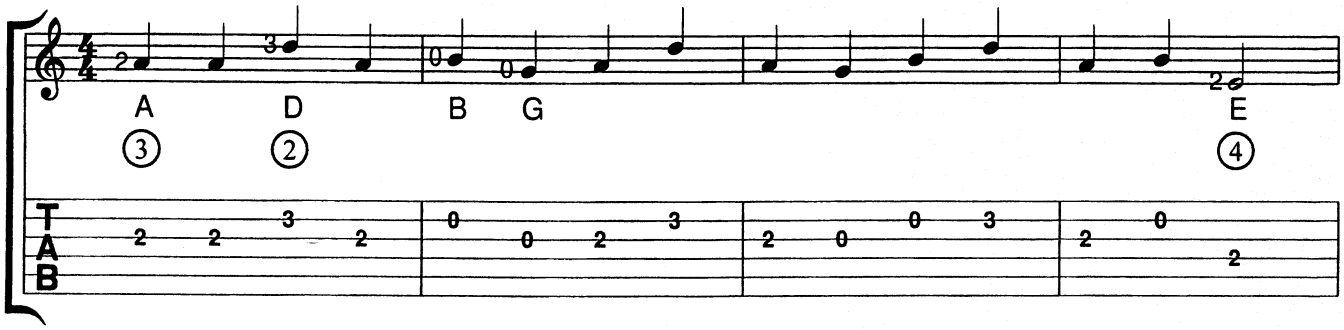




Picking up notes

RH: *i-m*, rest

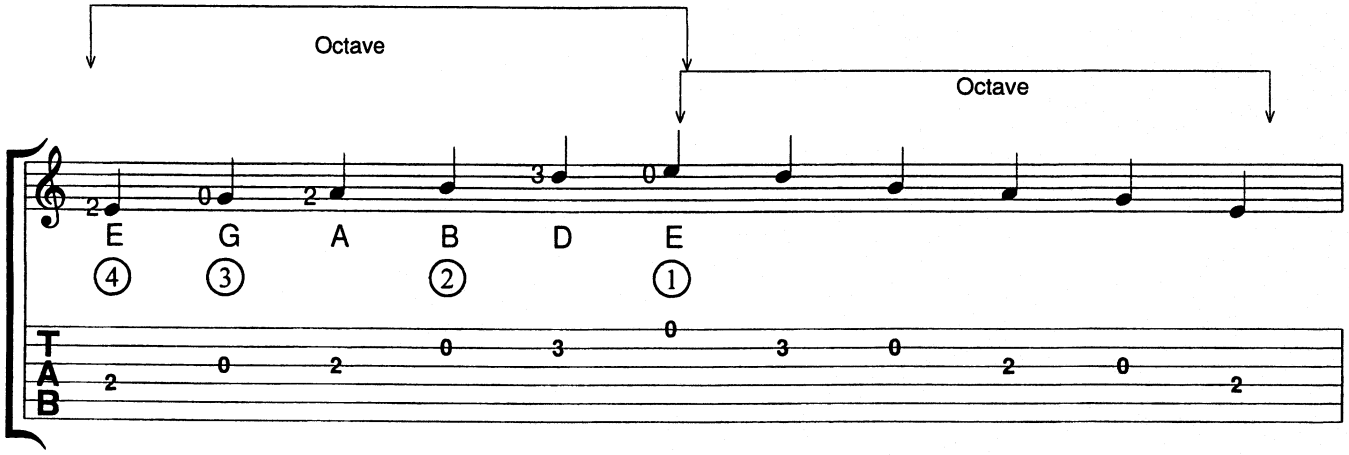
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E blues scale

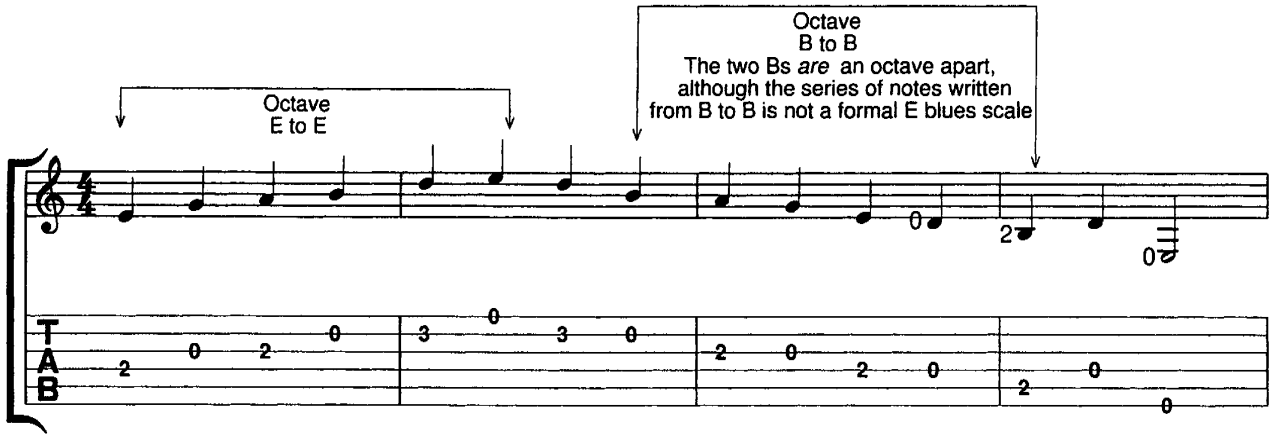
Here is the complete blues scale in an ascending and descending pattern. The scale begins and ends on E eight lines or spaces above. In this exercise, the scale returns to where it started. This distance is an *octave.* Memorize this scale. It's called the E minor pentatonic blues scale.

RH: *i-m*, rest stroke



One more time, with feeling and using all notes introduced so far.

RH: *i-m*, rest stroke



Time for a rest

Up to now the exercises have been a continuous flow of quarter, half or whole notes. There have been no *rests,* or pauses where there is silence for one or more beats. To create a rest can be as simple as lifting the active fretting finger from a note and not playing for the indicated time value of the rest. More often you have to *create* silence, making sure that no notes are *unintentionally* ringing. It requires intense listening to the sounds you are making, as opposed to simply looking at the music on the paper and waiting for a beat to go by. You can control your instrument if you understand what needs to be done.

After you play a *fretted* note, stop it from ringing further by releasing the pressure of the active finger. In the first measure of the *Go and Stop* exercise next, play the first note, fingered E, on the first beat. You release it on the second beat when you replace it by playing open D on the same string. Next, fingered E on the same string replaces the open D. It rings for one beat and is released on the fourth beat, which is a quarter note rest (one beat). Practice playing notes and stopping for rests in this following exercise. There shouldn't be any problems.

Basic Rest Time Values

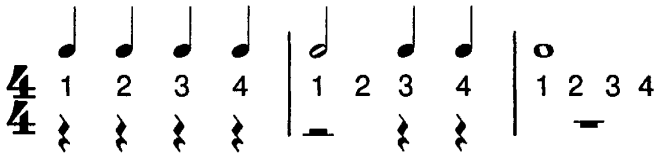


In 4/4 timing, a quarter note rest gets one beat. Count one beat of silence instead of playing.

A half note rest gets two beats of silence. Its duration is twice as long as a quarter note rest. Count an even "1-2."

A whole note rest is counted for four beats. Rest as you count "1-2-3-4."
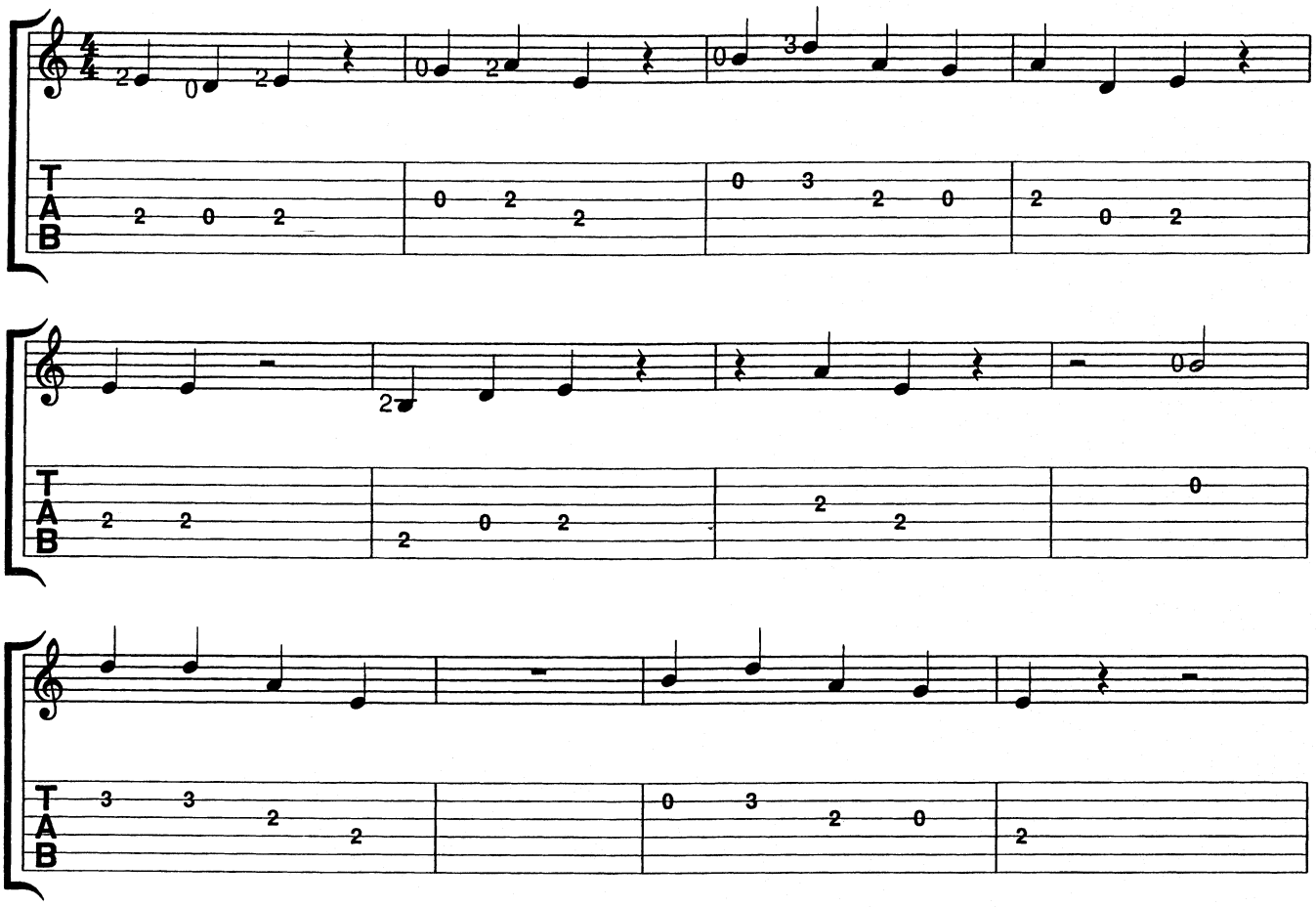
Equivalent Note and Rest Time Values



Go and stop

RH: *i-m,* rest stroke

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Stopping an open string from ringing

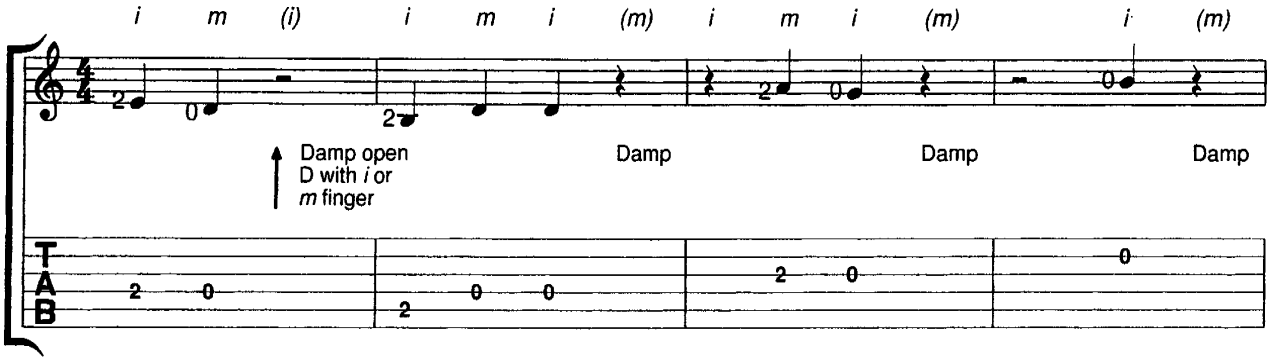
In the previous exercise, every time you played an open string, you immediately played a fingered note. Also, when a rest was introduced, the note before it happened to be fingered, making it a simple stop-and-release action. What if the note before a rest is an open-string note? A plucked open string will continue ringing until it fades away naturally or until you touch it again. This means that another note on the same string is played, as it was in the first measure, when the second E replaced the open D. If a sounding open string needs to stop at a specific moment, as when it is followed by a rest, *damp* it by touching it very lightly with a free finger. For now, start with any free right-hand finger.

Next, the second line of *Go and Stop* has been altered so that open strings do occur before rests. Practice damping the open string with the next finger in the normal alternation pattern. If you've just used *i* to pluck an open note, use *m* to damp the open note *on the beat of the rest.* Just pretend you are going to pluck the note again, swing into it lightly and just touch it. Remember, it's *damp,* not *dampen.* Don't throw water on your electric guitar to stop it from ringing, even though it *would* do the job.

Damping

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RH: *i-m,* rest stroke; damping

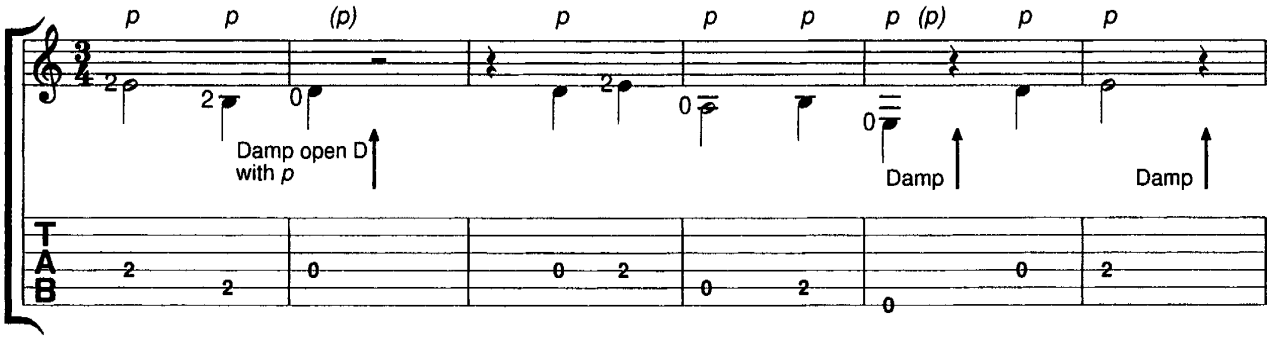


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Thumb work

The right thumb *(p)* will need damping skills too. Begin with using it both to play and damp notes. As before, the open string before a rest is the one that will need damping.

RH: *p,* free stroke; damping



You have become more aware of rest notation with damping and releasing techniques. It will help you play more precisely and musically.

Strings 'n things

A plucked string will set other open strings in motion, even though you have damped the string you plucked. What to do? You might be able to block the other open string(s) that were set in motion by the first string, but chances are that you won't be able to control the wild ringing overtone. Live with it. Things could be worse. You could have been attracted to the dulcimer.

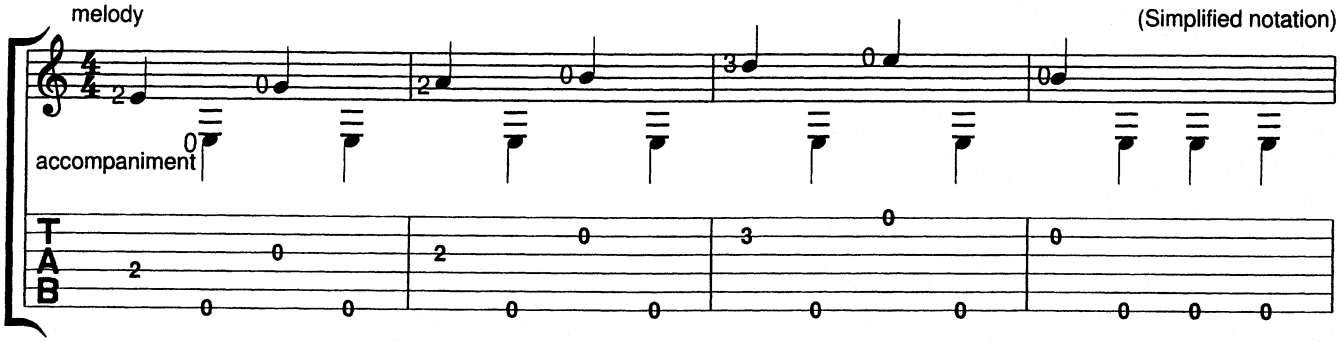
Accuracy in notation

Until now, when an exercise was tagged *Simplified Notation* it was technically inaccurate. I simplified it so as not to make the learning curve too steep. However, it's time to move on. You won't have to unlearn anything you've already learned – just add something to it. Examine the E blues scale with bass note accompaniment, next. Play it.

Something Simple

RH: *i-m,* rest stroke; p, free stroke

audio slow



Too simple?

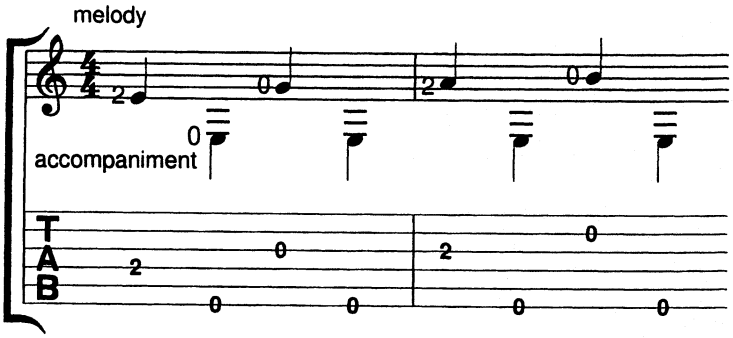
I presume you had no trouble playing *Something Simple.* However, to a trained musician, the printed music is missing necessary symbols such as rests and *ties.* If these symbols are left out as music becomes more complex, the musician would have a difficult time interpreting the printed page. Now is the time to add to and refine the notation.

Music in two parts

Do follow along with the examples *Something Simple,* above, and *Not So Hard,* on page 29, as it will be much easier to understand what is being added.

In *Something Simple* and some of the previous exercises, you have been playing *music in two parts.* When music is divided into two parts—melody and accompaniment—*the number of beats per measure in each part must add up to the number of beats indicated in the time signature.* In *Something Simple,* there needs to be four beats in each measure.

However, when you examine the melody and accompaniment parts of *Something Simple,* there appear to be only two quarter notes per measure indicated: two for the melody and two for the bass.



To be accurate, *each* part needs to be accounted for with a visual representation of four beats in each measure. Also, some notes should sustain longer than the quarter note indicated throughout in the simplified version. For instance, I intended the melody notes to ring for two counts each. You may have been playing them as half notes, but the notation must also reflect the correct duration with two half notes. Let's see how this is done with *Not So Hard,* page 29.

Rests in two part music

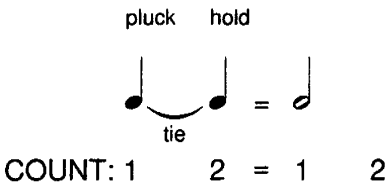
As you know, a rest is used to indicate a period of silence. This happens in the accompaniment part, first beat, first measure. A rest also functions as a place keeper reminding you that although there is no note to play on a beat, there *is* a beat to count. Don't skip over rests.

Ties that bind

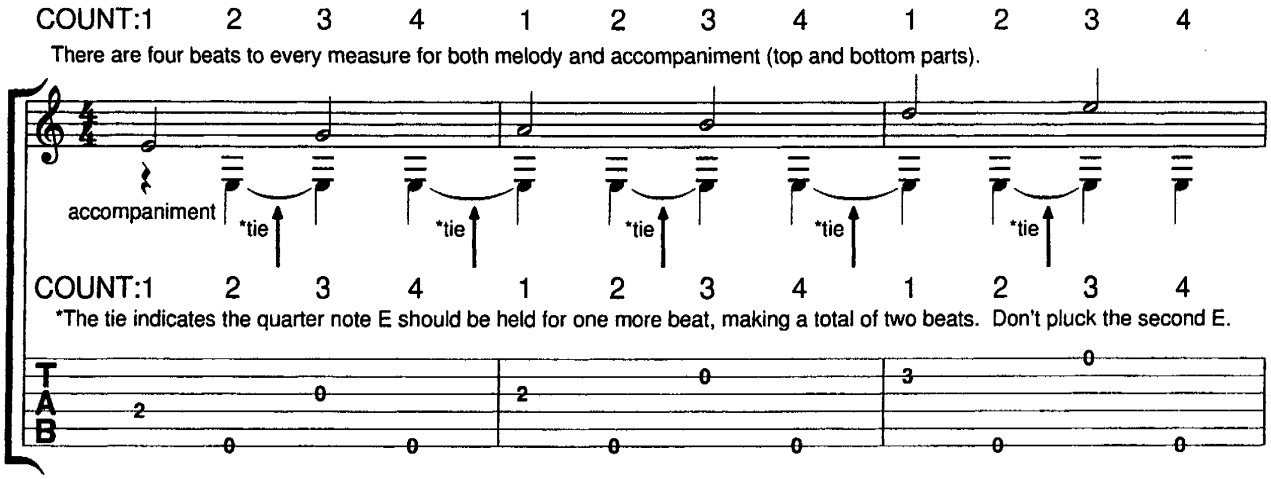
The ‿ indicates notes sustained (held) from one beat into the next, as in the accompaniment part of *Not So Hard* with the quarter notes on beat two and four in measure one. Notes can also sustain from one measure into the next, as happens in the accompaniment part between measure one and two, and two and three. At the same time, the melody has its own separate rhythmic values.

The Tie

A *tie* ‿ symbol joins notes of the same pitch. The note on the left continues sounding for the duration of the note on the right. Do not pluck the second note. The combination of two tied quarter notes, below, sustains for a total of two beats. Notes can be tied within a measure or between measures.



Not so hard



Try it, you'll like it
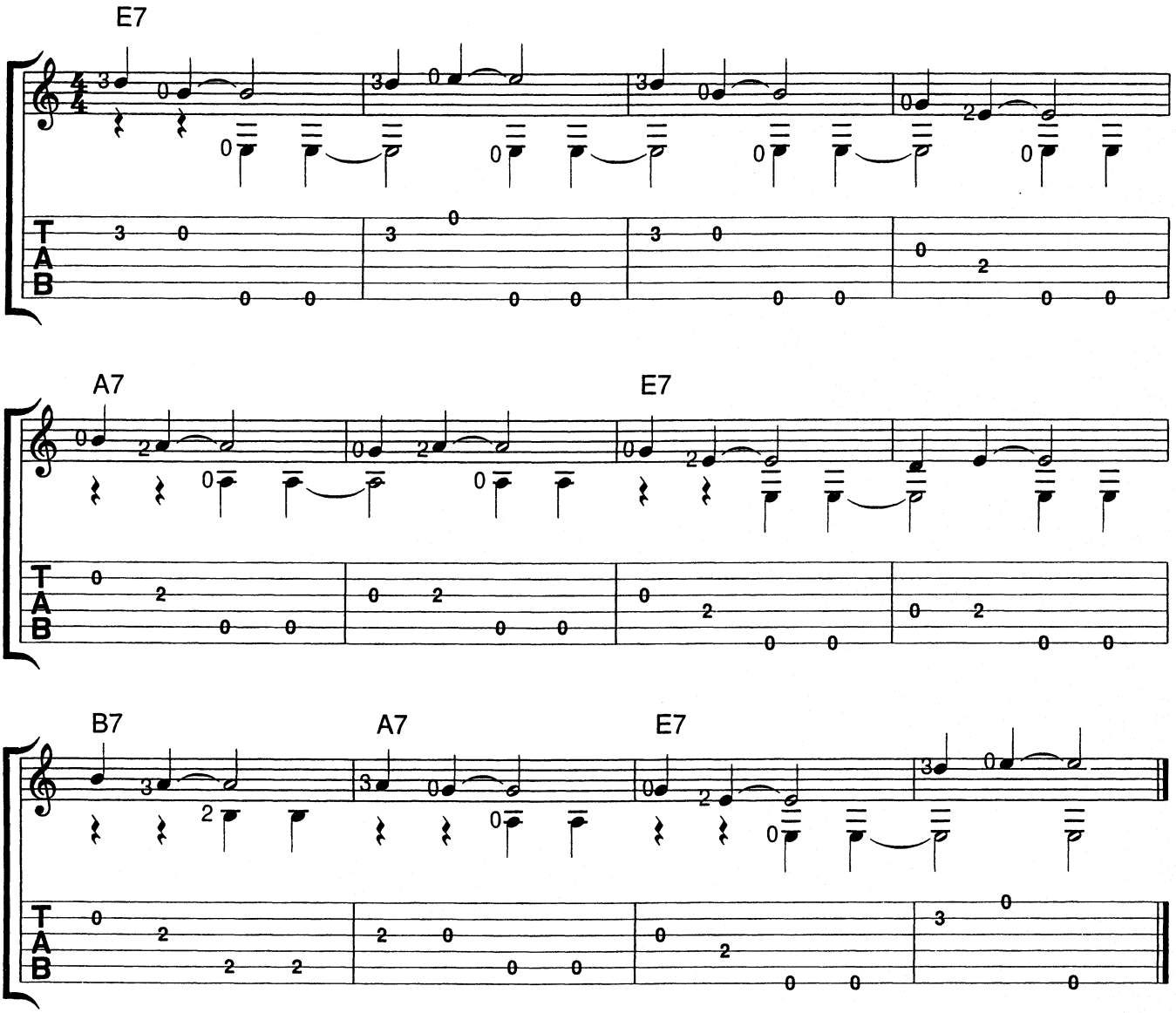
Besides needing to understand how to *read* two part music notation, you need to know how to *write* notation correctly should you want make your own solo jazz guitar arrangements. Section Two of this book is devoted to arranging for solo jazz guitar, as are parts of Section Three.



Twofers

The next simple two-part blues includes ties, rests, and damped note techniques. It is built around a two-note *call-and-answer* rhythmic phrase, the melody taking turns with the bass accompaniment. Make sure notes are given their correct durations and are damped when necessary.

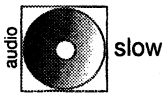
RH: *i-m,* rest stroke; *p,* free stroke

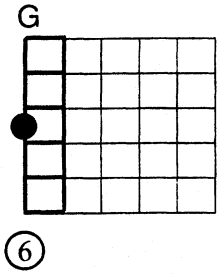


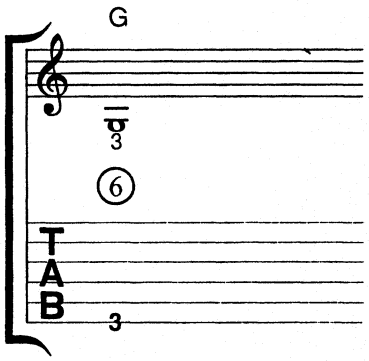
One more note

With the addition of low G, you can produce a two octave blues scale.

First, G:



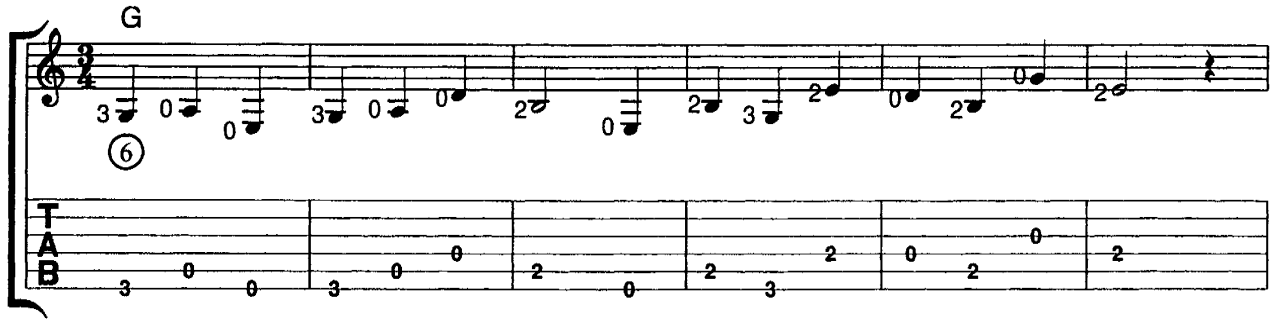




Lower ledger lines workout with G

Work with G and other notes below the five-line staff. Note the fingering is *i-m*, with all stems pointed up. Having notes on lower strings does not by itself mean that they are automatically played with the thumb. If music has only one part (melody *or* accompaniment) paired *i-m* fingers will often play across all strings. If there are big jumps across strings, the thumb will enter to play.

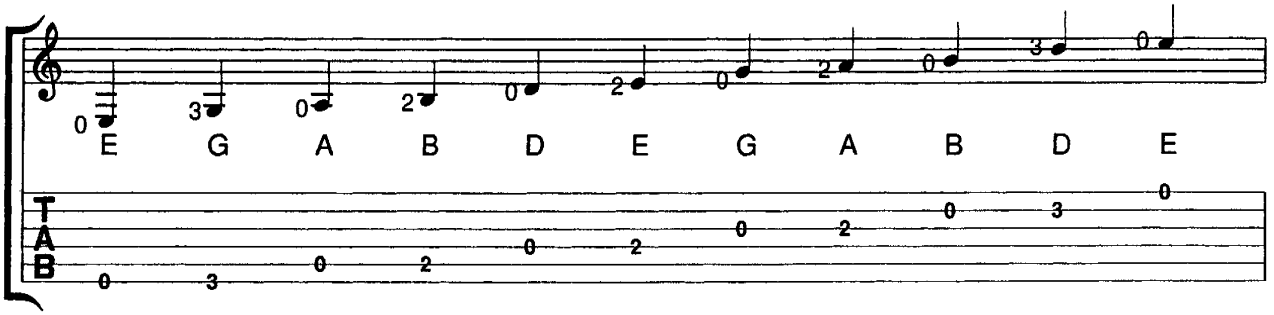
RH: *i-m,* rest stroke



Complete two octave blues scale

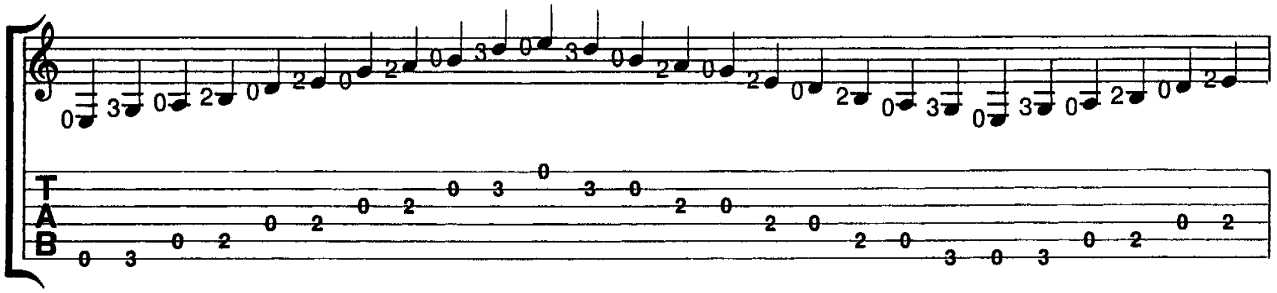
RH: *i-m,* rest stroke

audio slow



Try it two ways

RH: *i-m,* rest stroke
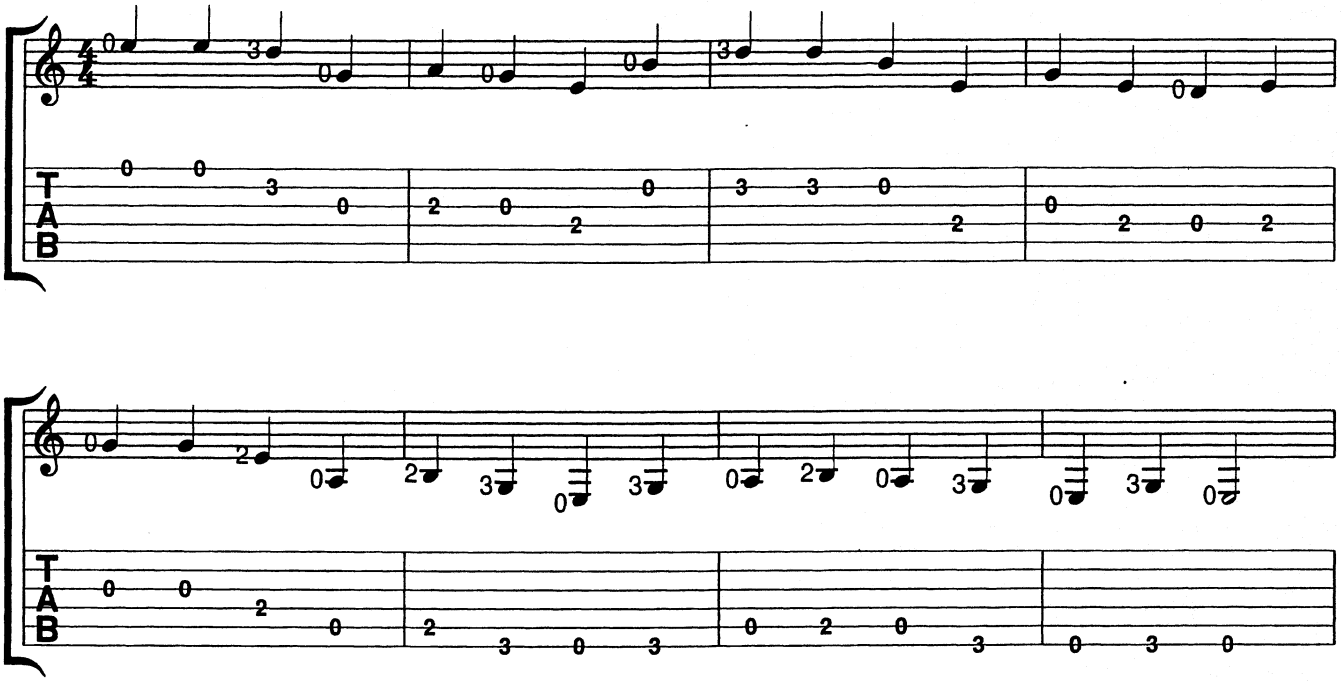


Let it rip blues trip

Here's a pattern on the blues scale using all of the notes to date. Go for a little bit of speed while still keeping your rhythmic placement. You can do it!

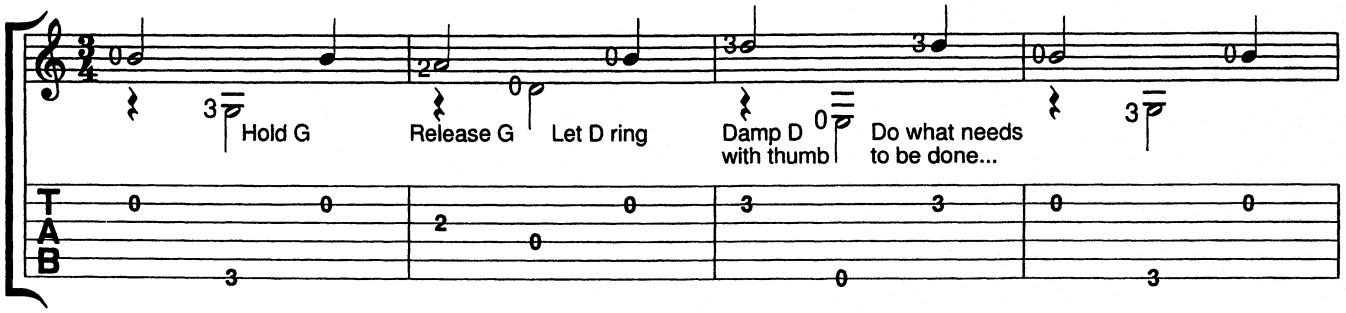
RH: *i-m,* rest stroke

audio slow



Sun rhythmics

This soulful folk-blues is a two-part self-accompanied solo. Notice how the bass notes help determine the harmony and keep the rhythm going. Before starting, practice the rhythmic pattern below, which continues throughout the piece. Be sure to hold notes for their full value and release them or damp them where needed. In some cases, as on the first beat of measure three, the plucking finger *(i* or *m)* and the damping digit *(p)* will need to arrive at the same time.
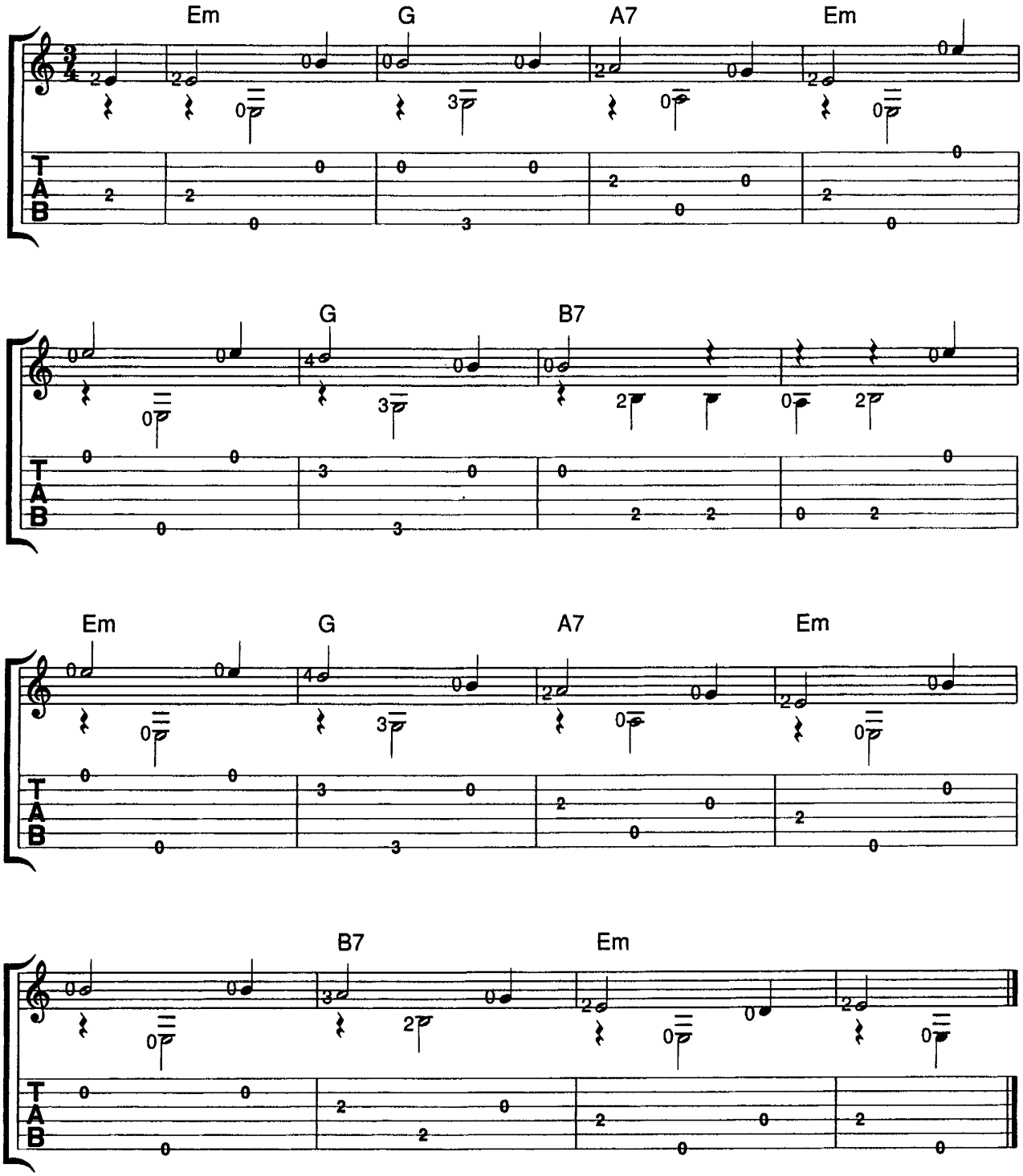


House of the Rising Sun

Be sure to start on the third beat of the count-in.

RH: *i-m,* rest stroke; *p,* free stroke

audio slow



SECTION ONE/PART 3
Rhythming around

It don't mean a thing if it ain't got that swing, ooh-boppa-doo-boppa-doo. If you understand what can happen inside a single beat, you can play through anything.

This is not a discussion about the beet as a vegetable.

Can we talk?

Rhythm is built into the universe at a sub-molecular level. You have rhythm. Does your heart beat steadily? Do you breathe rhythmically without thinking about it? Can you walk at a steady pace? Clap your hands to a beat? You have rhythm.

Yet, why do developing musicians trip over rhythmics? Although a *sense* of rhythm is built into all of us, *reading the symbols of rhythmic notation* can be like learning a foreign language. It's working on this rhythmic reading skill that Wannabees put off until never. It's the lack of this skill that cripples players.

On the other hand, there are those who have no problem with rhythmic notation, but have a difficult time with keeping the basic beat, flow, or groove. It is important to get the whole body into the rhythm. Do you jog, swim, or play at some physical sport? If you have rhythm in those areas, you should be able to connect with keeping a basic beat. You can start by walking around the room in tempo with recorded music. I'm not kidding.

Finally, there is a misconception that reading rhythmics is about math. It is, but just barely. If you passed the third grade, you can learn to be a good rhythm reader when you approach it head-on and stay with it. You've already been using rhythmics since Part 1, so you are already familiar with the basics. Now is the time to work specifically on rhythmics and hone your skills.

Swimming in rhythm

Parts 3 and 4 are a total submersion in rhythmics. There is little else *but* rhythmics here. If you get winded, just keep treading water in the same exercise until you are ready to swim on. These exercises are condensed. There is no repetition of any full measure. If you are swamped in the middle of a particular measure, be sure to isolate the difficulty. Work it out, as you won't see that complete measure later. The *components* of the measure will be used over again, however.

Find a rhythmic reference

To work on rhythmics you will need something to use as a reference beat. Without a constant reminder, there is a tendency to speed up when playing is easy, and slow down when playing is difficult. If you don't have one, now is the time to get a metronome (or electronic drum machine). For starters, set the metronome within the range of a comfortable pace between 60–100 beats (metronome ticks) per minute. You want accuracy, not speed. *Listen* to it; don't let it be just a background annoyance as though it were a television set in the next room.

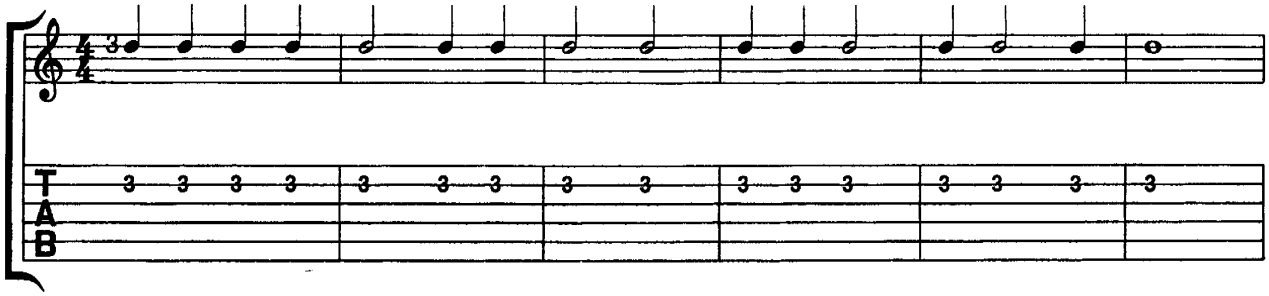
Basic and specific rhythms

As you play the *specific* rhythm indicated, your metronome will provide the *basic* underlying pulse. The basic pulse is not notated in the exercises. If it helps, tap your foot. If tapping your foot is an additional burden, don't do it. For preliminaries, you could clap your hands or sing ("do-bah-do-bah" or anything you like) with the basic beat of the metronome.
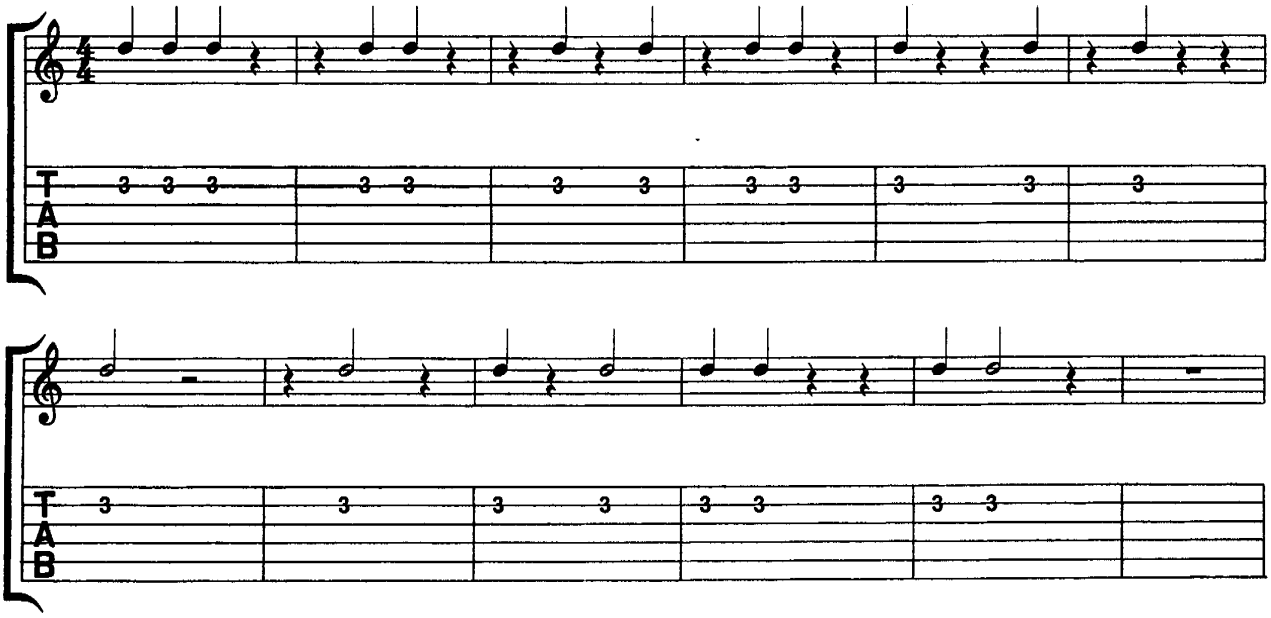
As you play, use a fingered note for these exercises so that you can practice being exact about holding, damping and releasing notes. For an upcoming rest, be sure to release the previous note *on* the rest and not before or after.

Review of 𝅝 𝅗𝅥 ♩ **and rest equivalents:** 𝄻 𝄼 𝄽

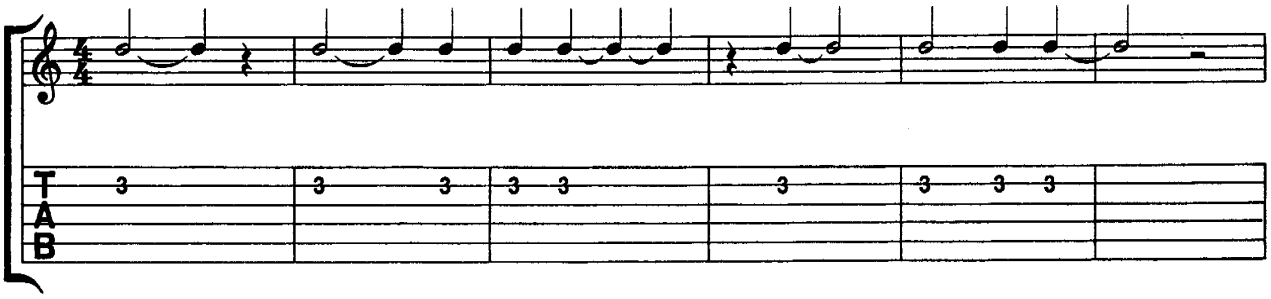
Use either *i-m* or *m-a* to practice all of the exercises through Part 4.



Take a rest (notes and rests)



Ties that bind
(See previous explanation in Part 2)



Dots incredible

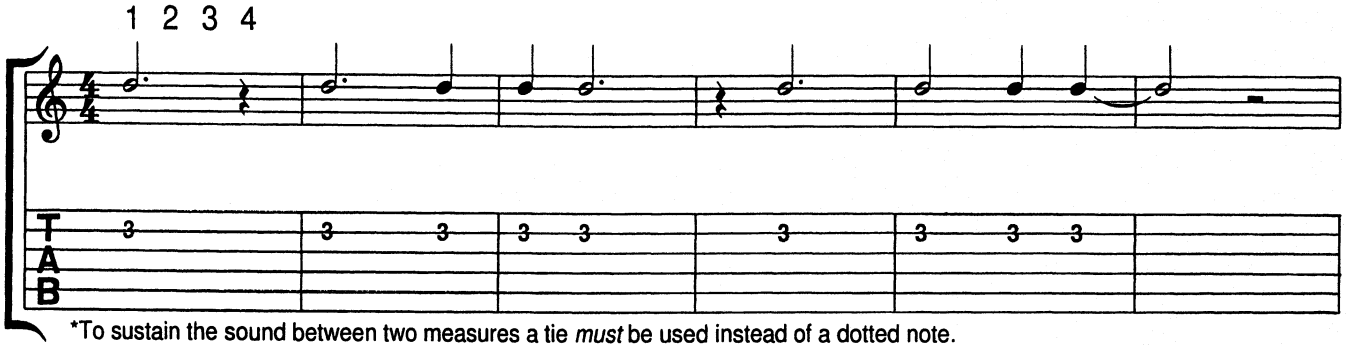
Earlier you saw how a tie is used to extend the time value of a note. Another way is to use a *dotted* note. A dot after a note extends the note for precisely half as long as the note itself. In 4/4 time a half note normally receives two beats. If it were dotted, it would receive three beats, as in the example below.

The half note tied to a quarter note has the same duration as the dotted half note.



1 2 3 or 1 2 3

A dotted half note in 4/4 time has the same duration as when it is in 3/4 time.
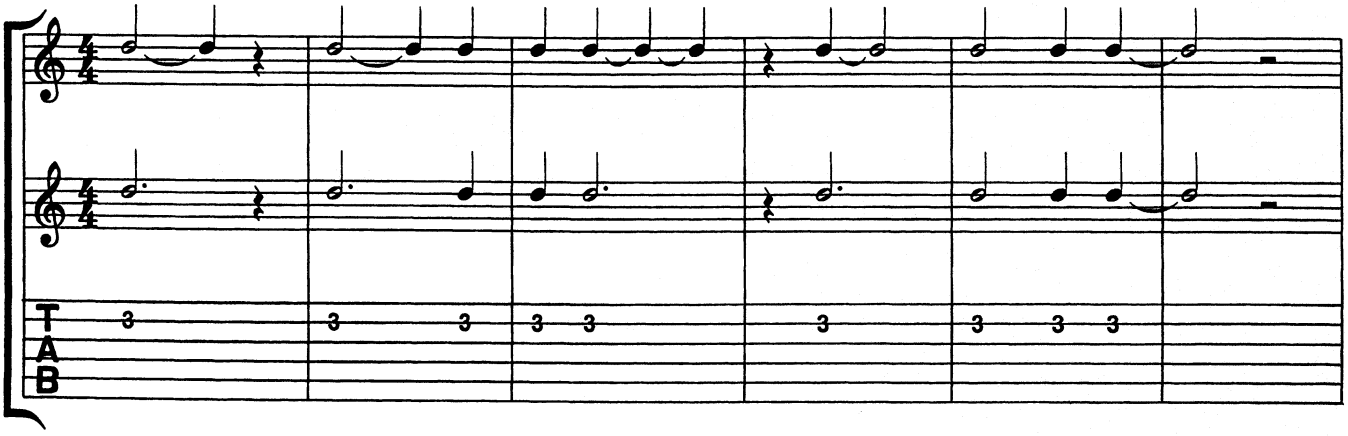


*To sustain the sound between two measures a tie *must* be used instead of a dotted note.

Although dotted notes and ties are both used as note extenders, there is a difference. A dot after a note always extends the note by half the original value of the note. A note with a tie attached to the proceeding note on the right extends the original note by the value of the second note. When music is notated, the choice between using dotted notes over tied notes is determined by the ease of readability.
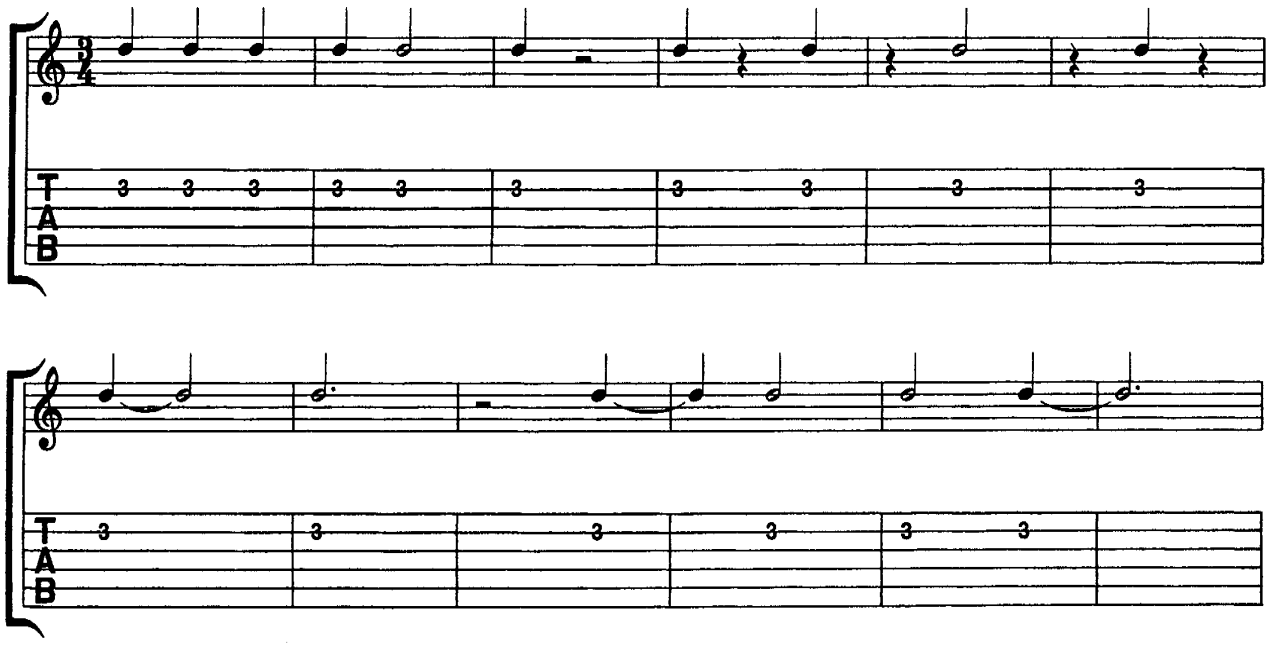
Here are the previous two lines of rhythmically equivalent music again, one using tied notes and the other dotted notes.

Equivalent tied and dotted notes



Review in 3/4 time
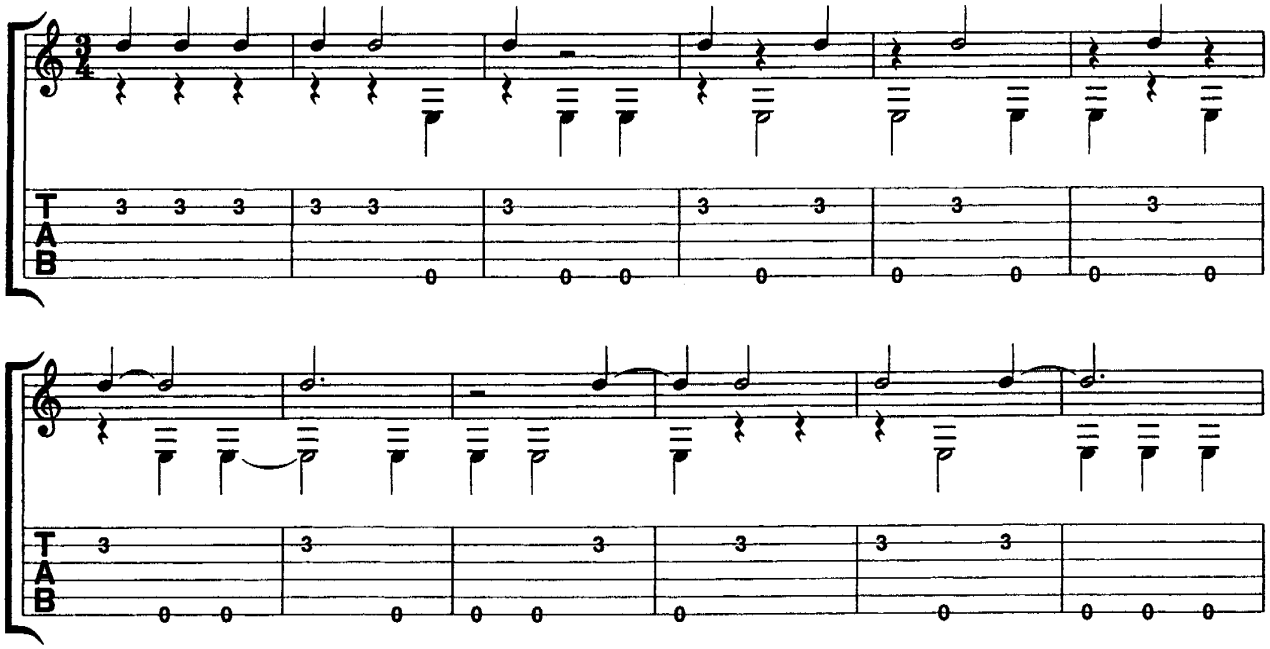
audio slow



Two part rhythm

Here is the same exercise as above with bass notes interspersed with the melodic rhythm.

RH: *i-m* or *m-a,* rest stroke; *p*, free stroke
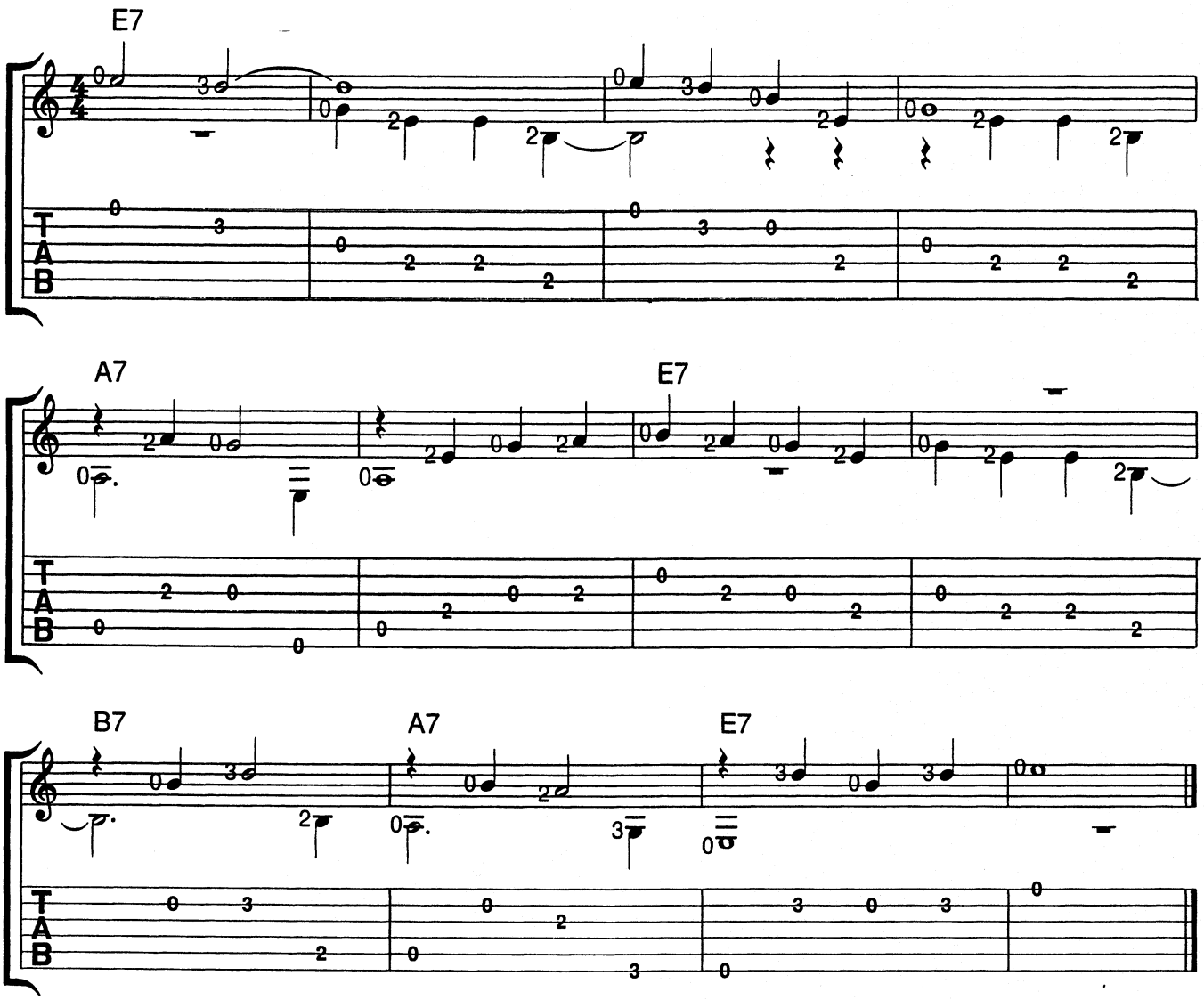


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Blues with the whole thing

This blues uses all the rests and notes reviewed above. Make sure that you are playing four beats in every measure and in both parts, whether they are notes, ties, or rests. Watch for damping.

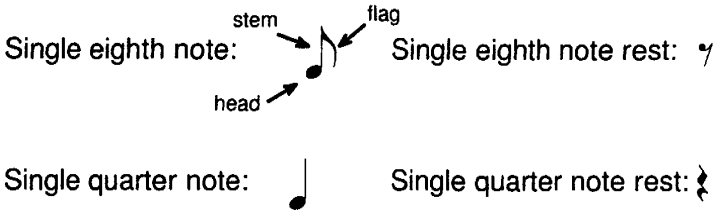
RH: *i-m*, rest stroke; *p*, free stroke



SECTION ONE/PART 4
The flow of jazz eighth notes

When you listen to a jazz guitarist solo, most likely you are hearing a rhythmic flow of *eighth notes.*

Individual eighth notes have a head, stem, and a single *flag*. Note how the eighth note rest differs from the quarter note rest.



Two eighth notes notated individually:

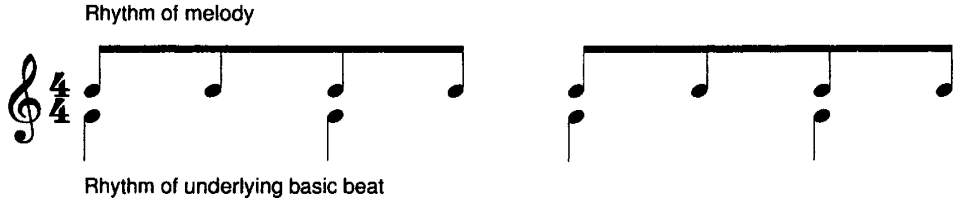


Two eighth notes or more may be *beamed* together for quick identification.



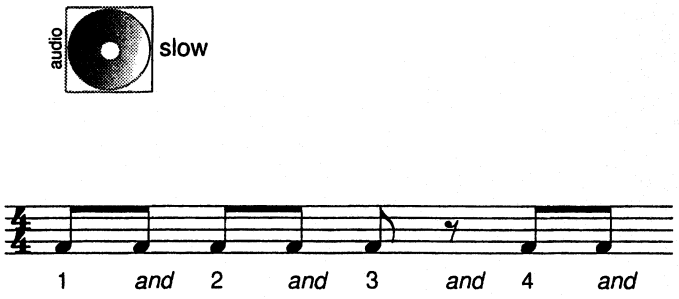
Eighth note rests are not beamed:

The basic underlying pulse of jazz is a quarter note, on top of which is a melody based on a steady pulse of eighth notes.



Counting eighths
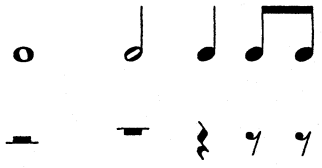
In 4/4 time, or any meter in which a quarter note receives one beat (X/4), an eighth note or eighth rest receives a half beat. By convention, an eighth note falling *on* a beat is counted with 1, 2, 3 or 4, and an eighth note falling in between or *off* the beat is counted with the word *and*.



Eighth notes and others

Notes used in Part 4:

and the equivalent rests:



Talking to yourself

To begin, count 1 *and* 2 *and* 3 *and* 4 *and* through the entire exercise, making the eighth note the lowest common denominator. When you feel comfortable with eighth notes, you can skip subdividing with *ands* and count with numbers only.

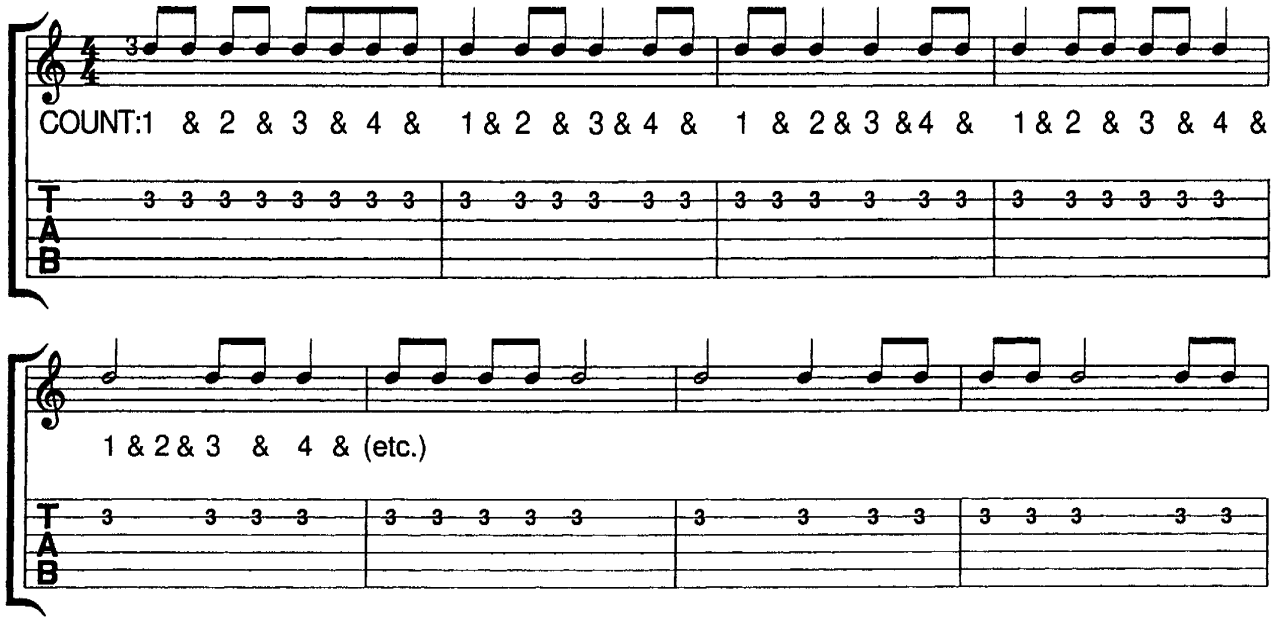
Try counting the eighth-note subdivisions aloud, especially in trouble spots. If you listen to yourself as you count, you will most likely spot any inaccuracies. For instance, if you listen and find that at a certain point you are changing the speed of your *counting* to match what you think the music is asking you to play, stop and check. The pace or tempo of the underlying basic beat should always be the same, of course. Pencil in the counting if necessary.

In the following exercise, because of the tight space between notes in the music, the word *and* is replaced with the ampersand (&).

Mixed bag of note values

RH: *i-m* or *m-a*, rest stroke
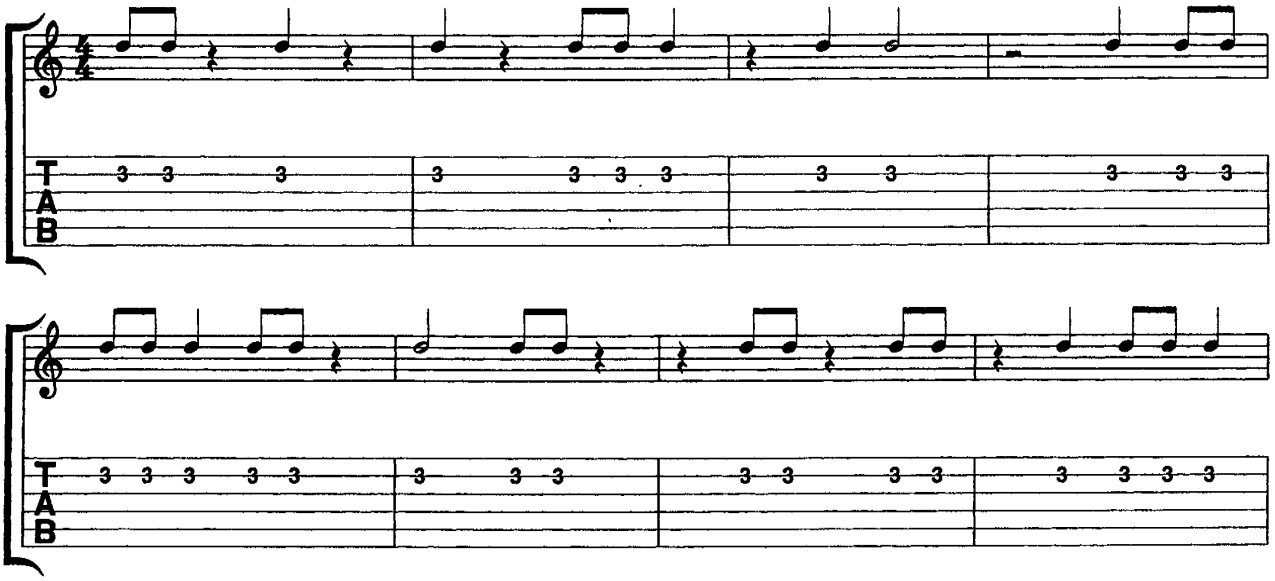




Take a rest

Notes used in the exercise following:
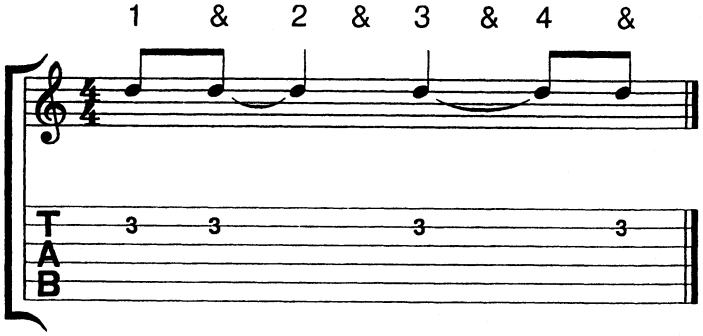


– and the rest equivalents:
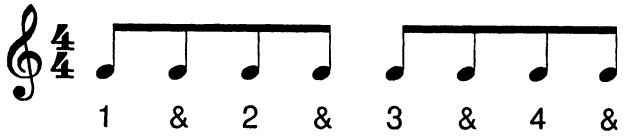




Simple ties that bind

Ties between eighth notes and any other notes work the same way. When the left note of a pair of notes is tied to a note on the right, it extends for the duration of the notes on the right.

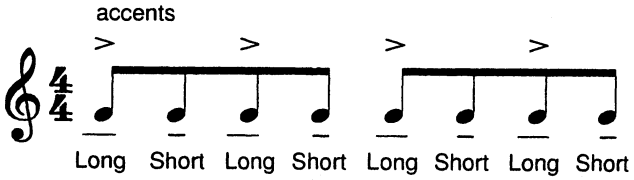


Swinging the blues

Traditional blues and jazz put a spin on the *interpretation* of eighth notes. The notes are written as straightforward eighths:



But an authentic *idiomatic interpretation* would require eighth notes on 1, 2, 3 and 4 to be slightly longer in duration, and notes on *and* to be proportionally shorter. In early jazz, an accent was placed on 1 and 3. Later the place of emphasis changed, landing on 2 and 4. For now, stay with 1 and 3. This long-short feeling is called *shuffle,* or *swing.* It is also the feeling underlying the songs of rhythm and blues. The eighth-note feel will not show up in notes with a greater duration than eighth notes.



You might vocalize the rhythm this way:

Doo-ba/Doo-ba/Doo-ba/Doo-ba
1 & 2 & 3 & 4 &
Or even:
Hump-ty/Dump-ty/Hump-ty/Dump-ty
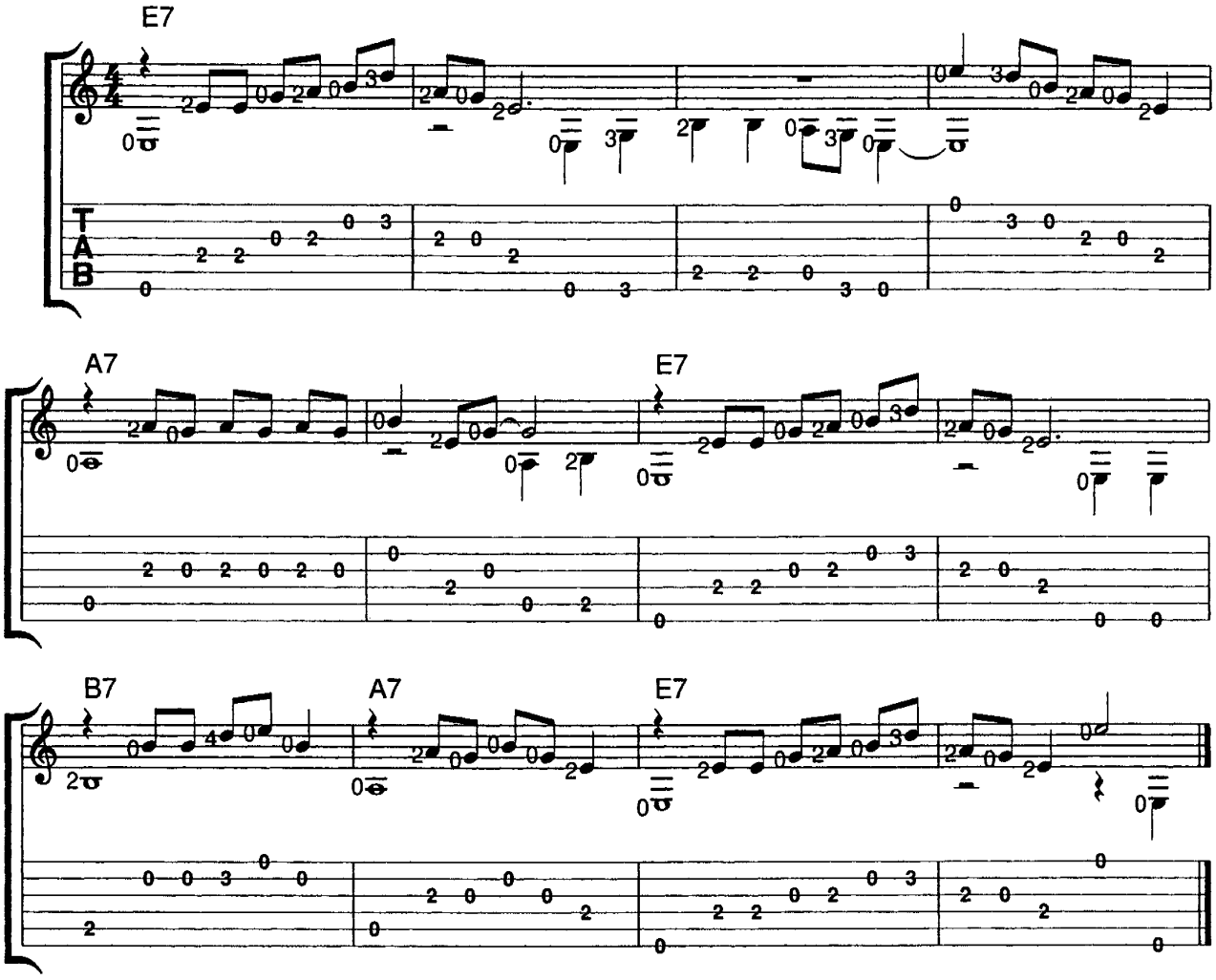
This shuffle rhythm works best for slower-to-medium blues and jazz. When the tempo is very fast, play eighth notes more evenly.

Time for a tune using the flow of a swing-shuffle eighth note melodic line. The melody alternates with accompanying bass notes. Keep the "1 *and* 2 *and* 3 *and* 4" *and* going and you'll manage this. Check for damping.

Doo-ba Doo-ba Blues

audio slow
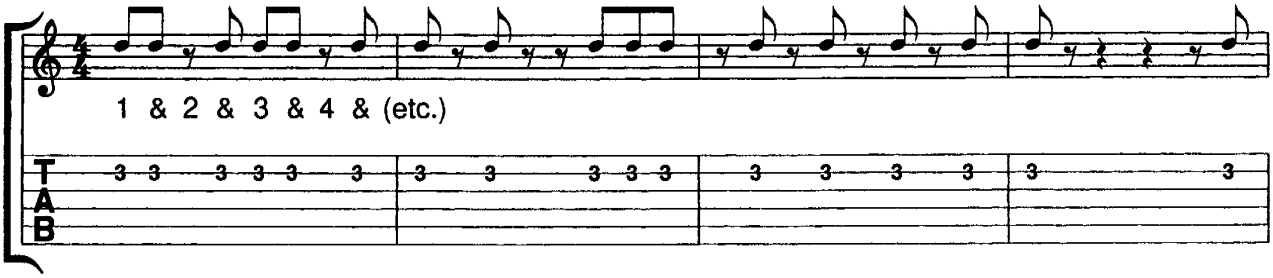
RH: *i-m or m-a,* rest stroke; *p*, free stroke
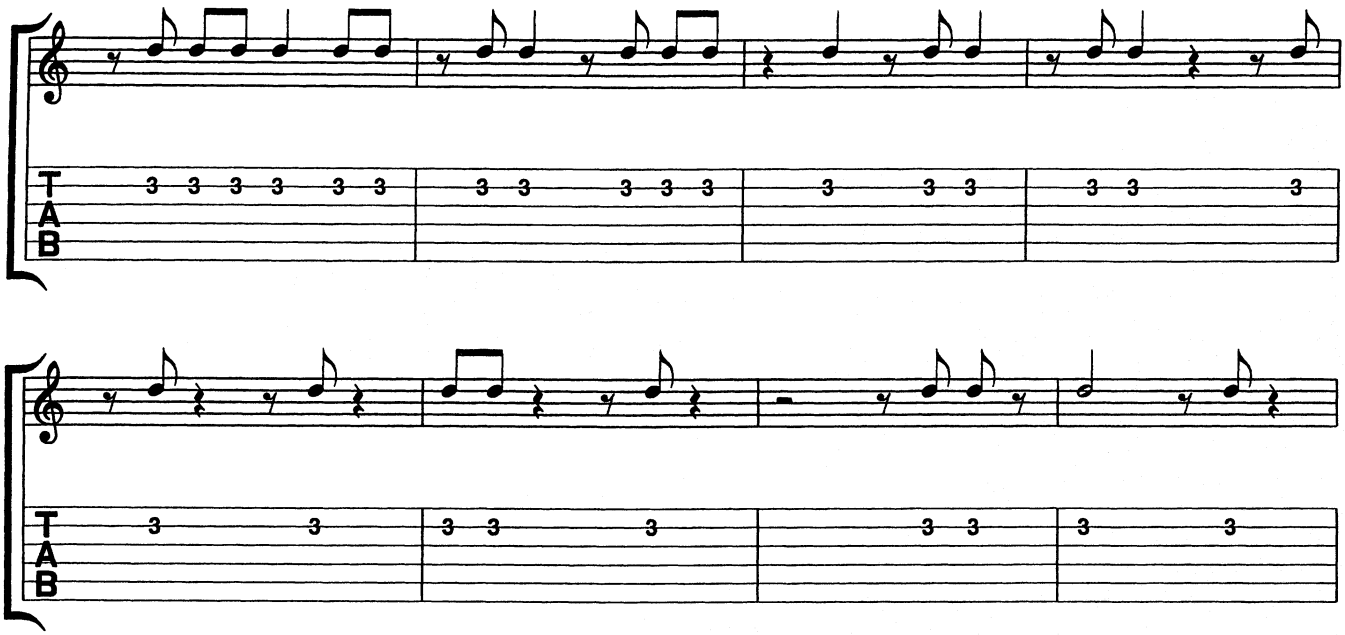


audio slow

Eighth notes with mixed rests

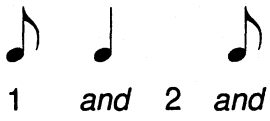
Eighth note rests receive the same half beat as eighth notes. Practice the following exercise in both straight eighth notes and swing feel so that you can use and control them whenever you want.
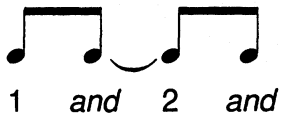




Ties in disguise?

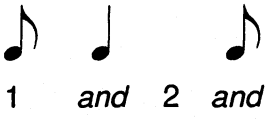
If an eighth note followed by a quarter note and another eighth note, it is counted:



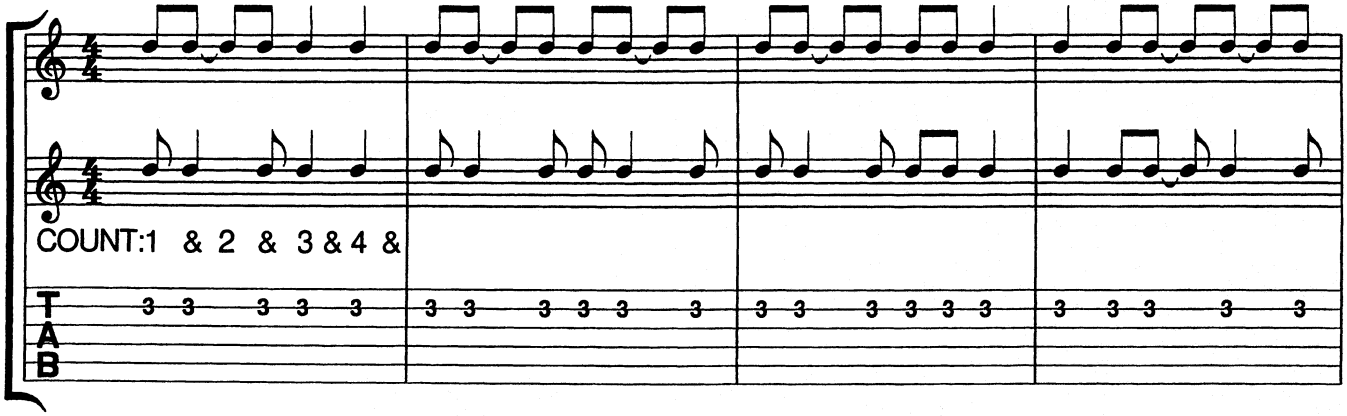
Don't let the visual spacing of the notes throw you. You've expressed the same rhythm before in this group:

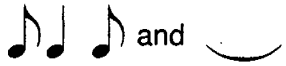


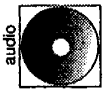
Can you see that they are the same rhythm in this configuration?
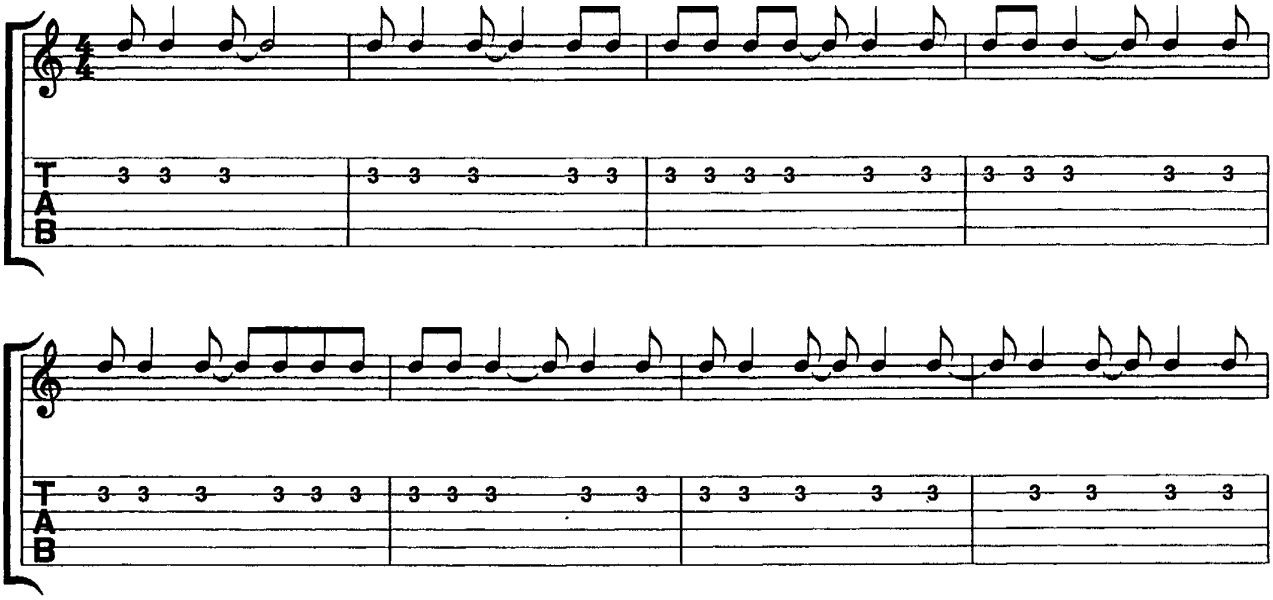


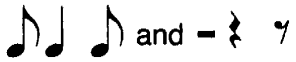
In the example below, the same rhythmic pattern occurs in both staves. The only difference is in the notation. Eighth notes with ties are used in the top staff, while the eighth note/quarter note/eighth note combination is used in the second. The counting is the same for both.
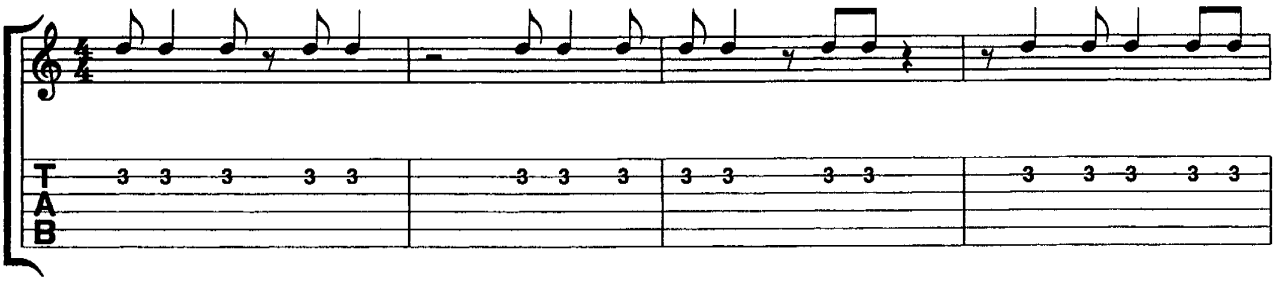


Same guise with ties:  and
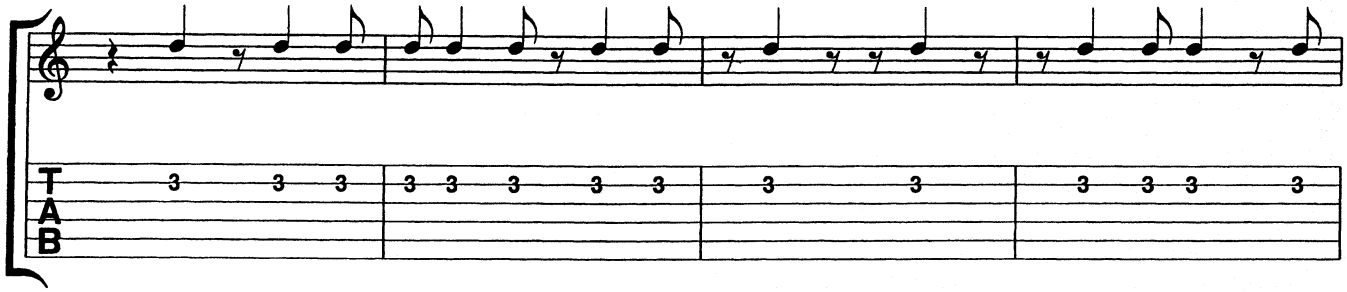
The eighth note/quarter note/eighth note group:  medium



Same guys with rests:  and
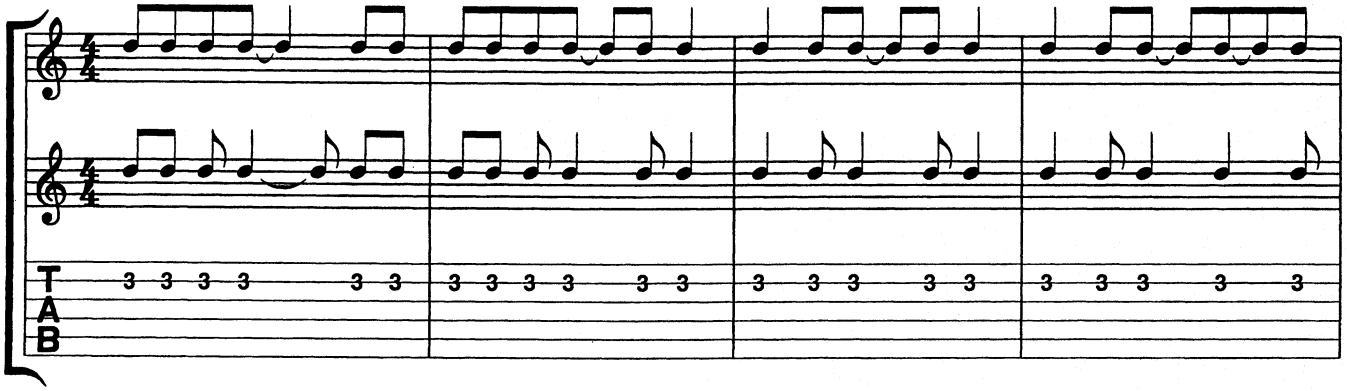
The eighth note/quarter note/eighth note trio in a setting with rests.





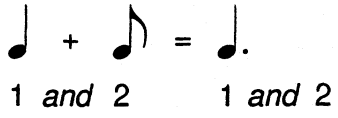
The readability factor

One measure of music in 4/4 can be looked at as two measures of music in 2/4 time. Why do so? Clear writing of music notation in a measure of 4/4 is organized rhythmically with 2/4 + 2/4 in mind. Look at the two lines of music below. They are rhythmically the same. Each measure of the top line is configured as though it were two half measures of two beats each. The second line is not incorrect, but it is slightly more difficult to read. Keep this in mind when you begin writing your own music in Section Two of this book. You will be the one who has to read it.

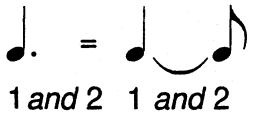


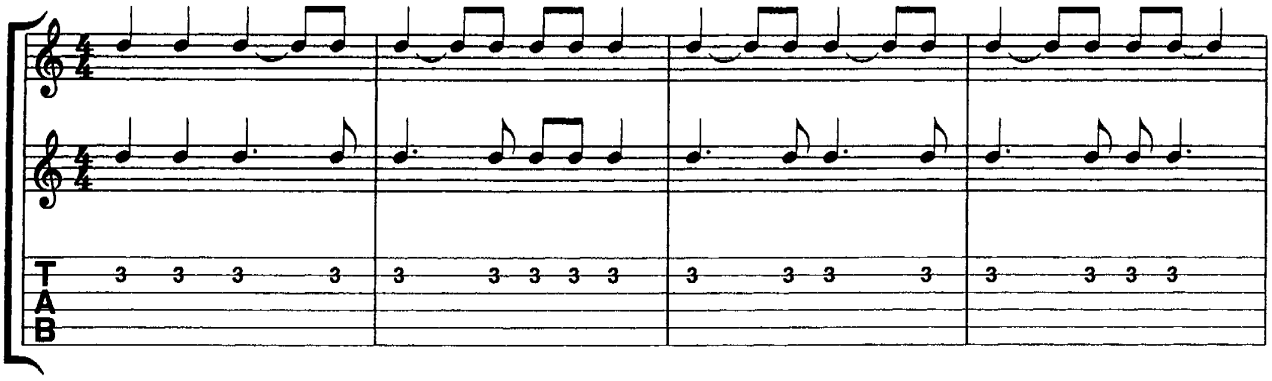
Dots and ties incredible

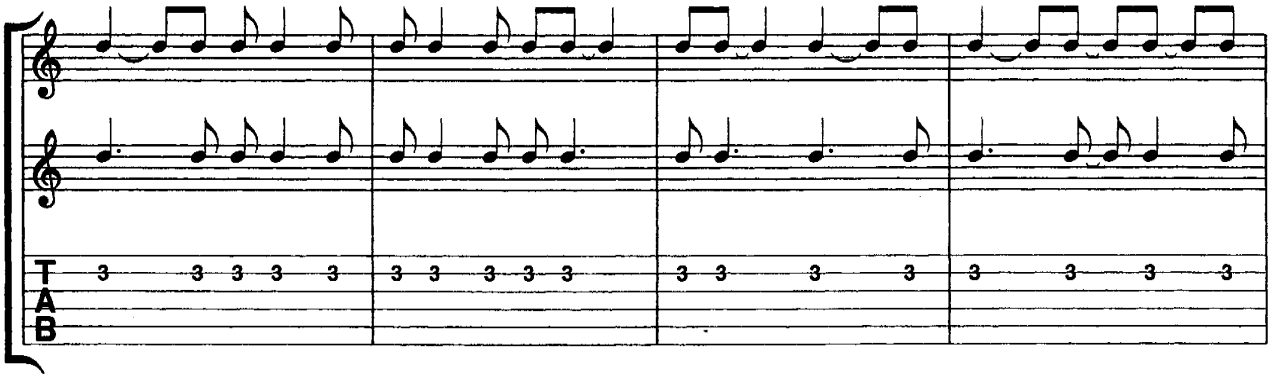
As you know from Part Three, when notes of any time value are dotted, they extend (sustain) further by half of their original value. In 4/4 time, a dotted half note receives three beats. Likewise, a dotted quarter note extends by a half beat, receiving a total of a beat and a half.



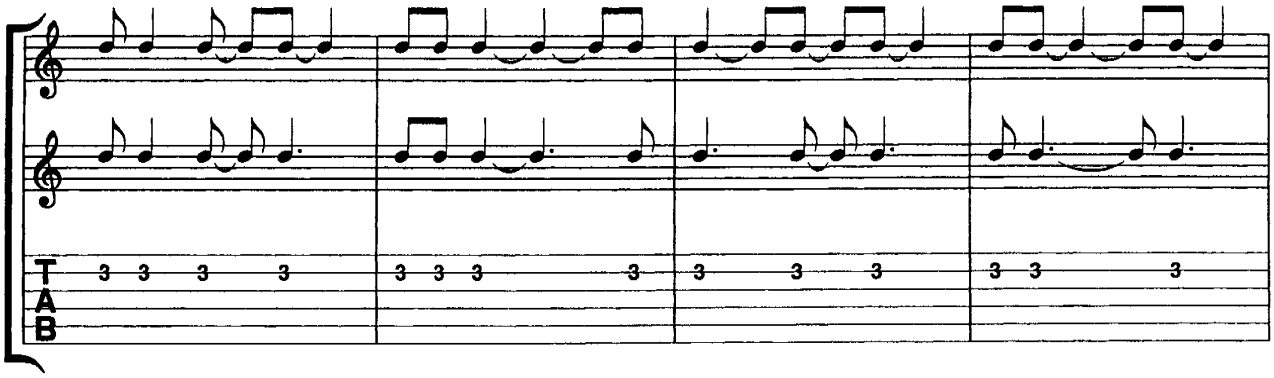
Both ties and dotted notes extend the duration of notes, and in most cases are interchangeable, except across measures, where ties *must* be used.
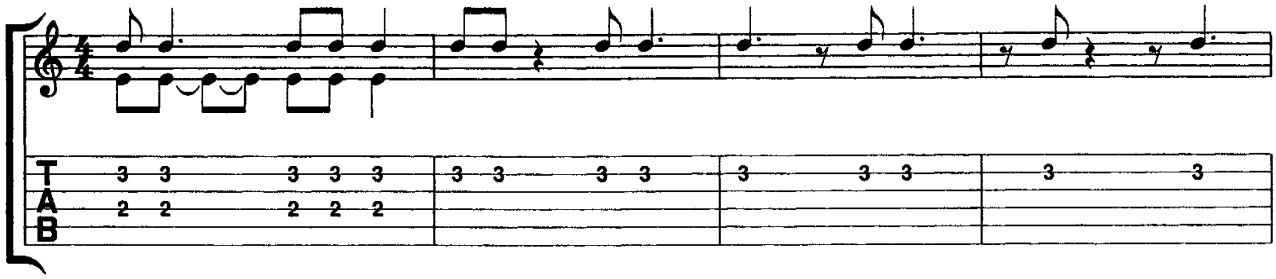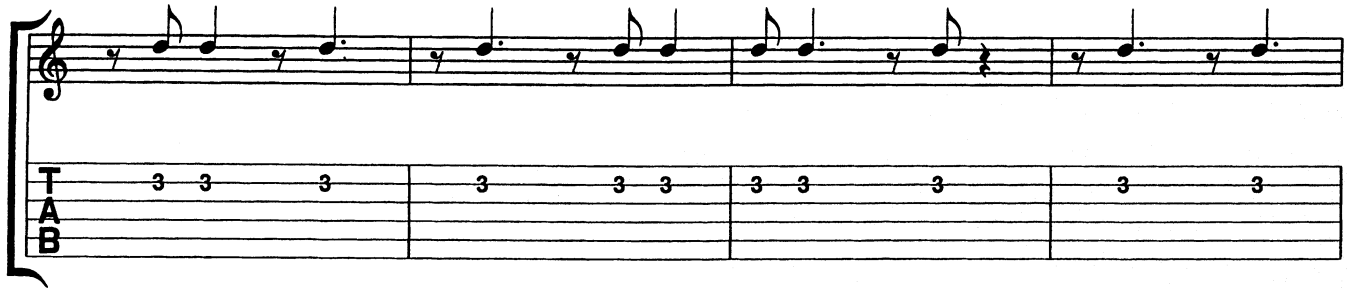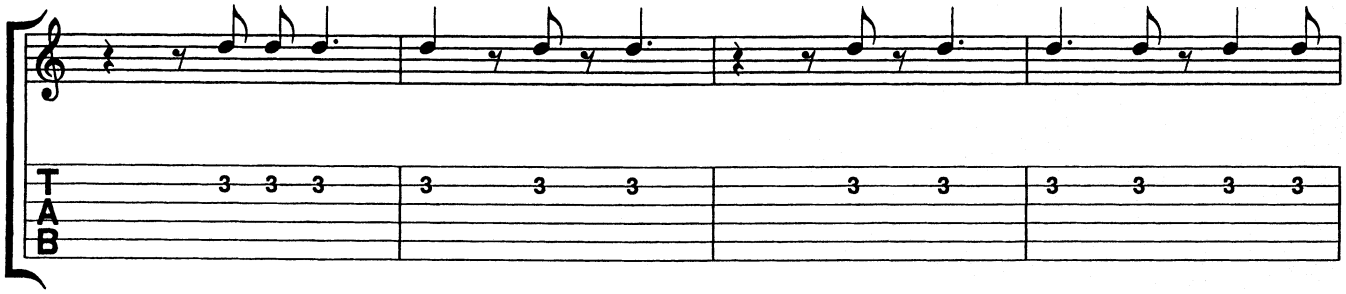






Ties with dotted note equivalents



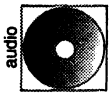
Dotted quarter notes with eighth notes and eighth note rests





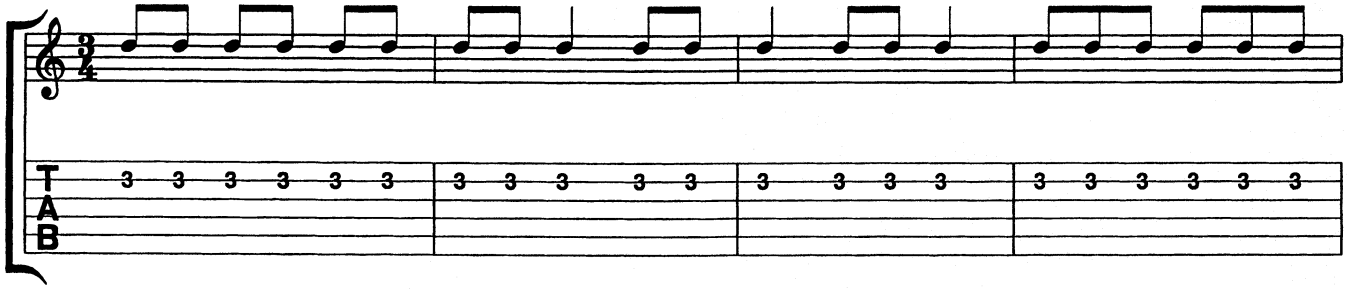


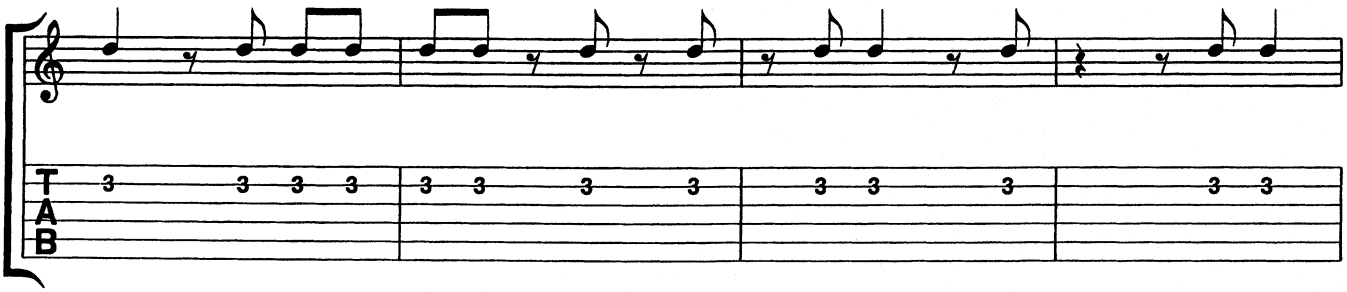
Dot's all in 3/4, folks

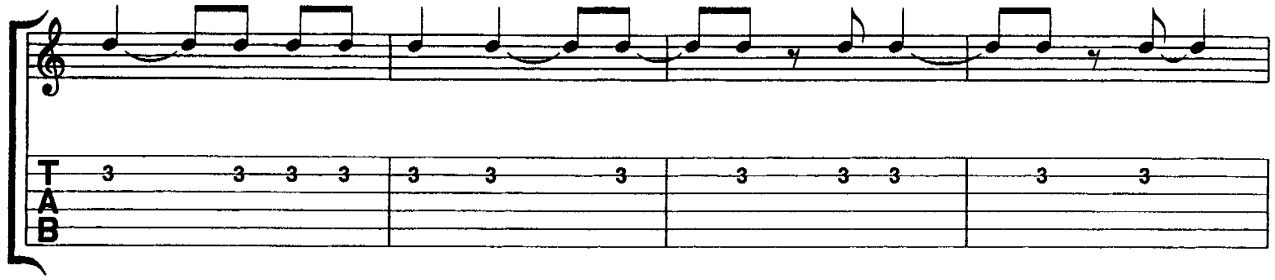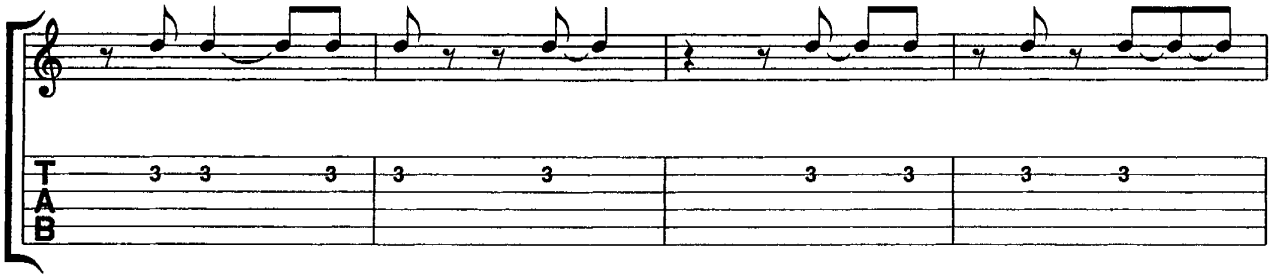


medium

There are no new configurations here; they are the same as the previous exercise, only in 3/4. Play swing.

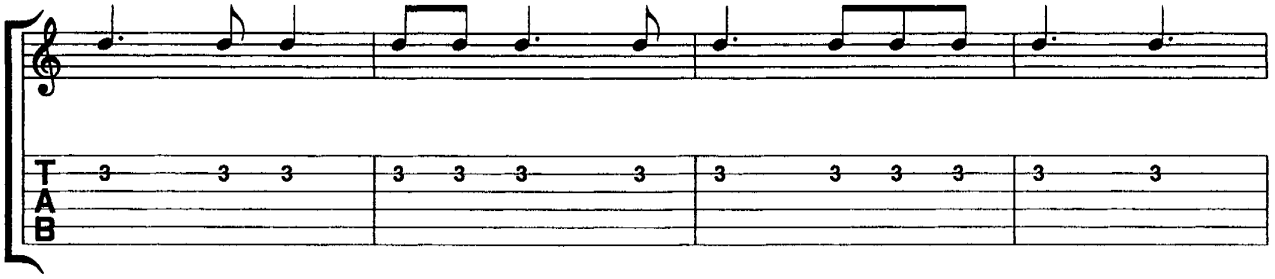


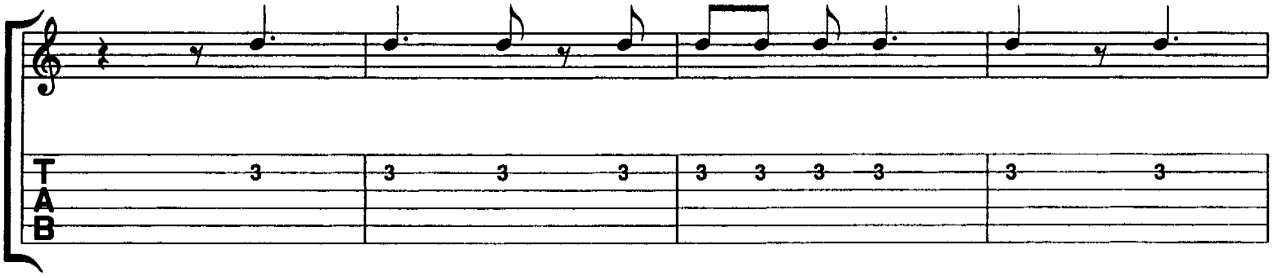


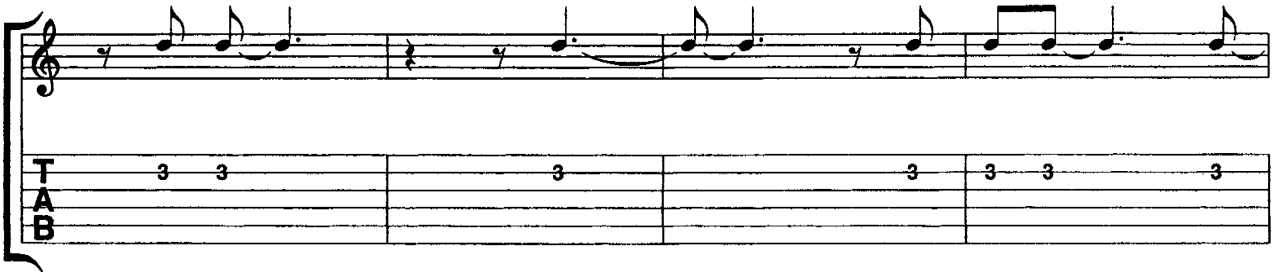


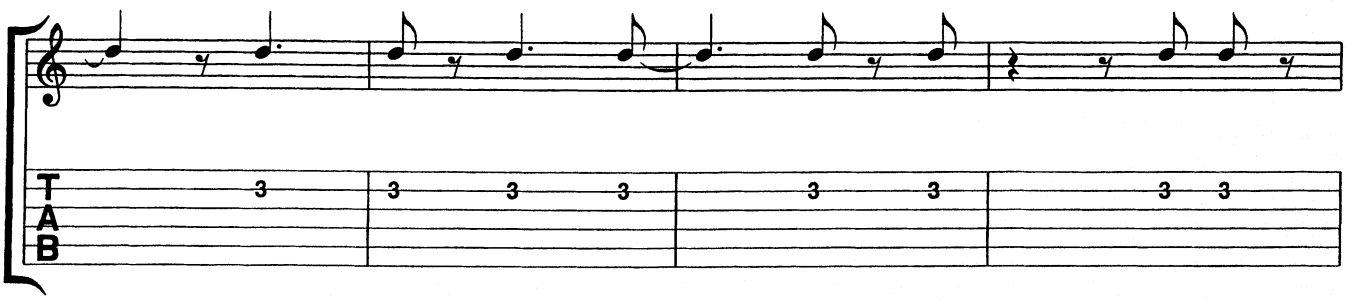


Pause to catch your wind and finish up









Rhythmic review
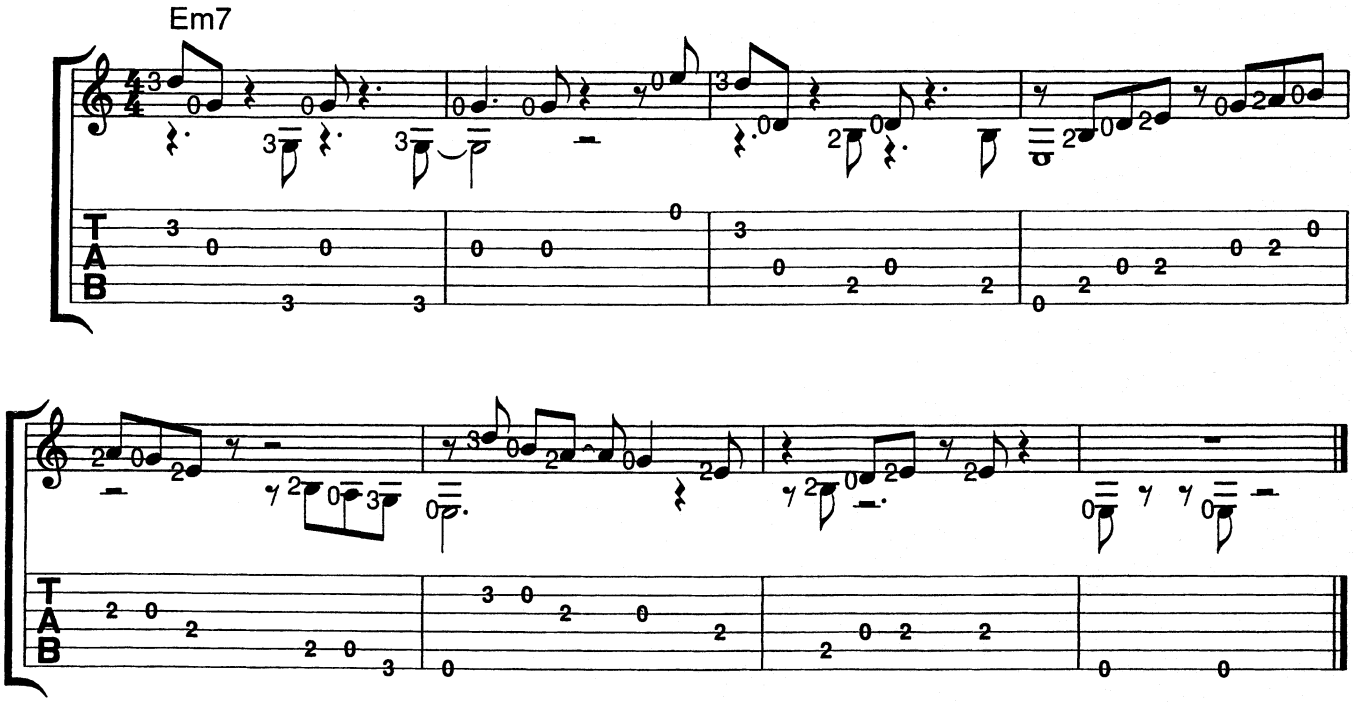
Note values: 

Rest equivalents: 

All of the note values listed above are included in the following eight measure blues passage, *Bop Stop*. There are passages of continuing eight notes, too. Play it in swing and even time. Also – need I say it – damp like a maniac.

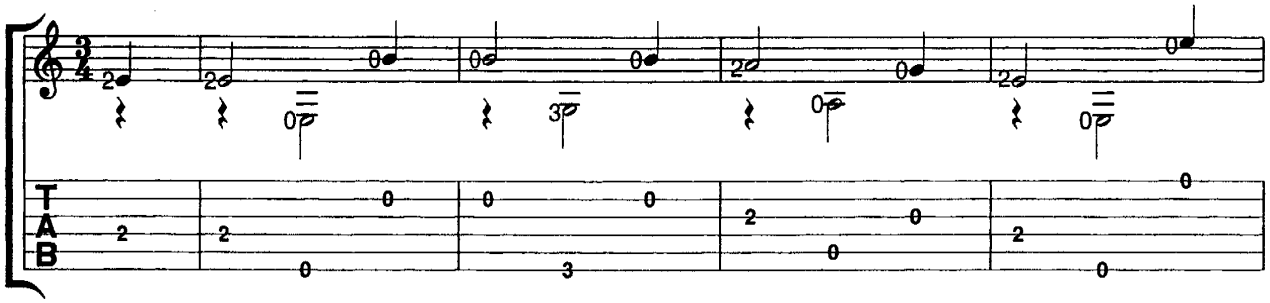
Bop Stop

audio medium



SECTION ONE/PART 5
All together, now

So far you have been plucking one note at a time. It *is* surely music in two parts, with melody and accompaniment. However, notes simply *follow* one another, and are not played *simultaneously*. The melody and accompanying bass notes are interspersed. Examine the beginning of The *House of the Rising Sun,* and you will see the alternating, not simultaneous, melody and bass:



The melody and accompaniment do overlap, providing an on-going quality. It's a very useful technique. Still, the most distinguishing aspect of fingerstyle solo jazz guitar is the ability to play *simultaneously* two or more strings not necessarily adjacent to each other. Now is also the time to learn the technique of playing two parts independently.

I am not panning the pick, for there are situations where the pick is more appropriate than fingerstyle. I am accenting the possibilities of fingerstyle playing so that eventually you will begin to *think* differently when you play fingerstyle guitar, and new opportunities will open.

Playing two or more strings simultaneously

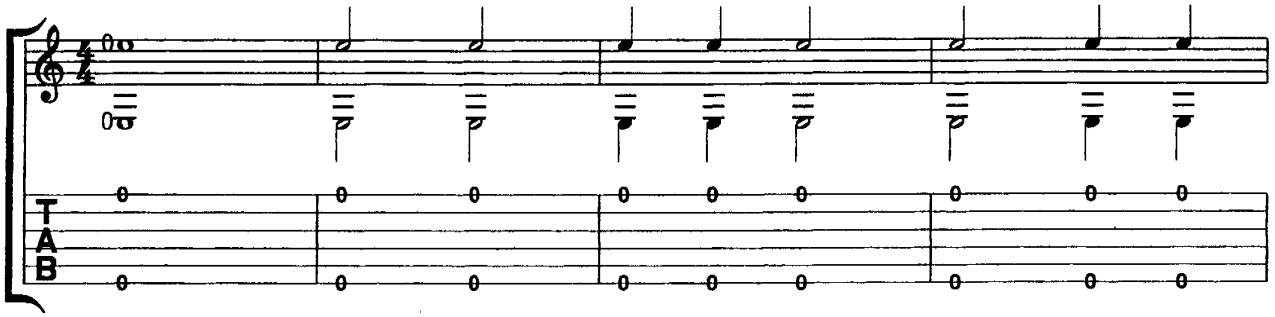
Continue to play the melody with the *i, m,* or *a* finger. To keep the melody projecting over the accompaniment, use the rest stroke. *Simultaneously* use a free stroke with the thumb. Combining two familiar techniques probably feels awkward at first. Don't be surprised if you find yourself trying to play *both* thumb and fingers with the same kind of stroke (rest or free). Squeeze the strings toward each other with relaxed fingers working in a *sideways* motion across the plane of the strings. Don't rip up and outward, which would make the strings "splang" against the fretboard. Make sure you keep your right hand in the inverted hitch-hiking position, with thumb well out, to avoid colliding with a finger. If you can pat your head and rub your stomach, you can learn to play simultaneously *i, m,* or *a* with a rest stroke and *p* with a free stroke.

Try the technique with these two-note exercises using just open strings.

Two strings and parts, one rhythm, same bass notes

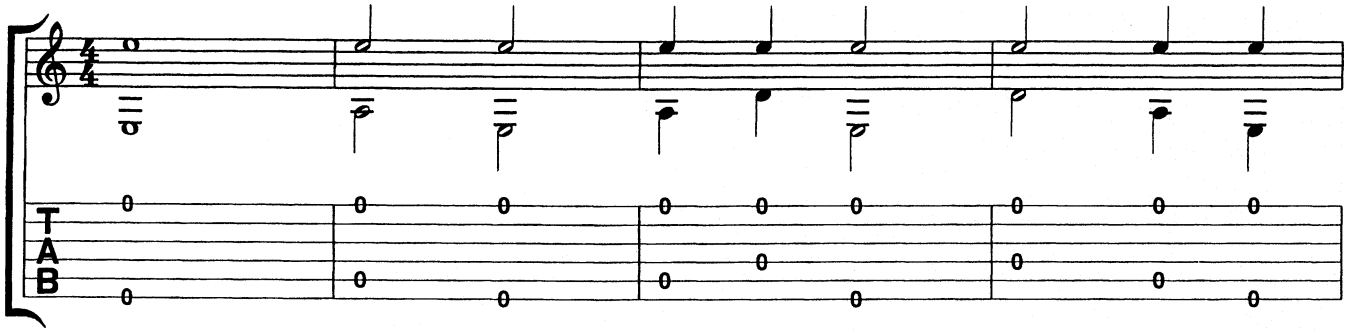
RH: *i-m* or *m-a*, rest stroke; *p*, free stroke





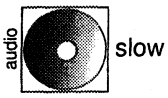
As above, with a variety of bass notes

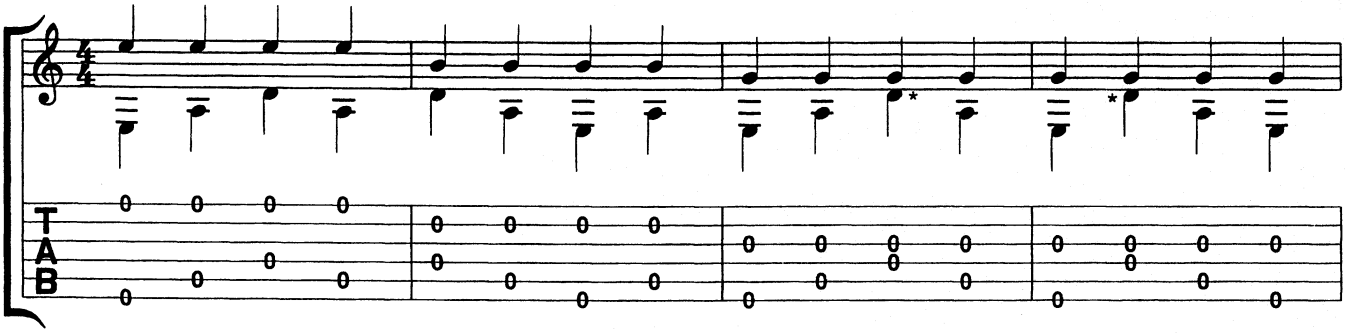
RH: *i-m* or *m-a,* rest stroke; *p,* free stroke



More note movement

RH: *i-m* or *m-a,* rest stroke; *p,* free stroke



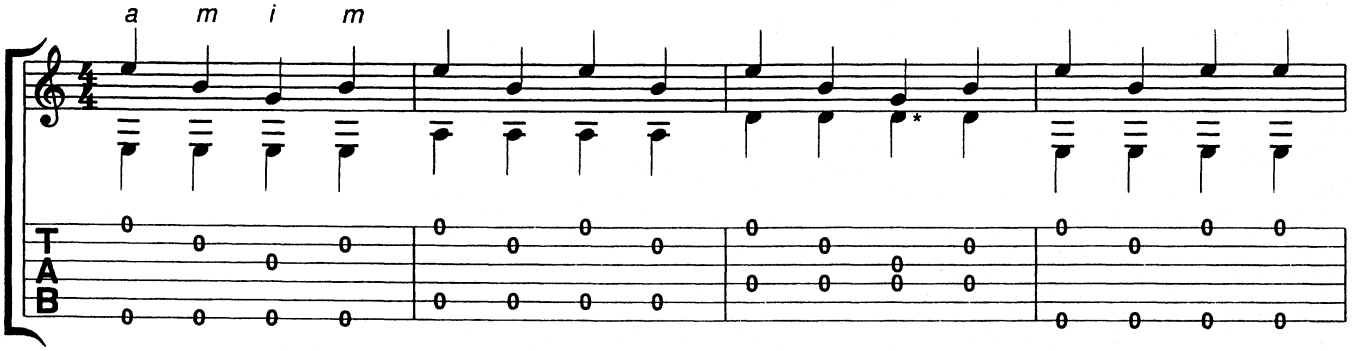


*When you play two notes on adjacent strings you *have* to use two free strokes. Otherwise, if you use a rest stroke on the higher string, it cancels out the lower string with the follow through. To make the free stroke louder, pluck harder.

Pattern playing

For this exercise, use the pattern playing method, matching fingers to strings.

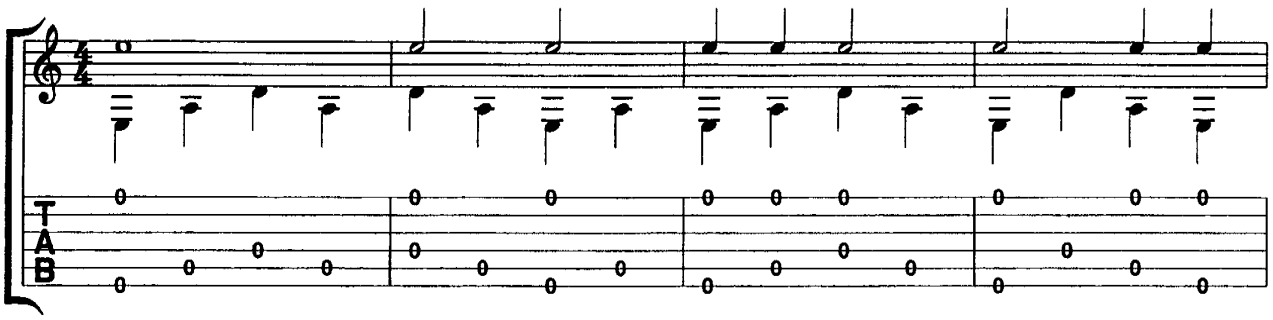
a plays 1st string
m plays 2nd string
i plays 3rd string
p plays 4th, 5th, and 6th strings



Rhythmic independence in both parts

The melody part is the same as the first two examples on the previous page. The bass has its own rhythmic part, constant quarter notes.

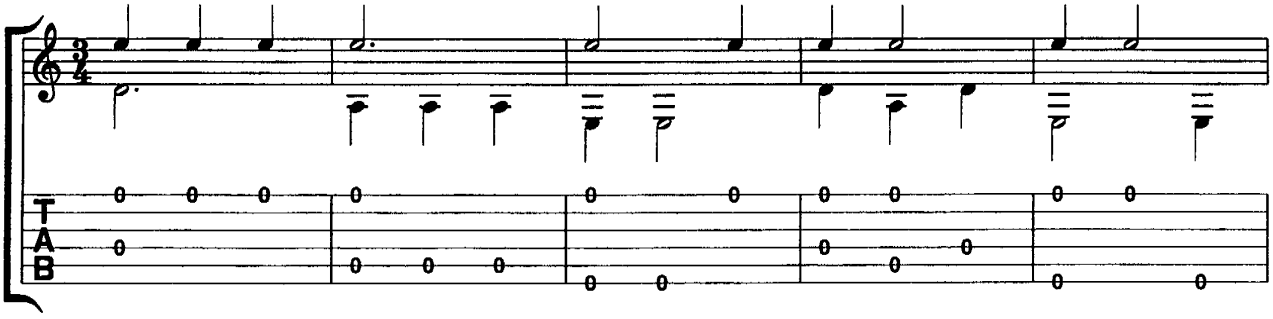
RH: *i-m* or *m-a*, rest stroke; *p*, free stroke



Independence in 3/4

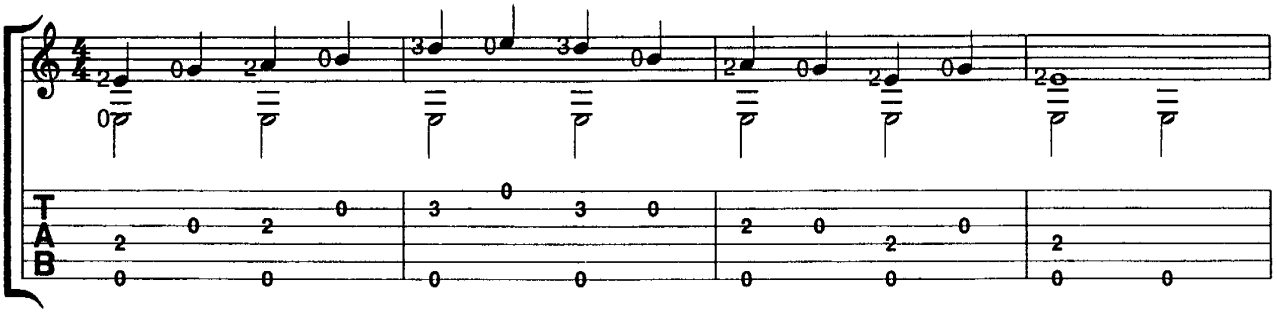
Waltz time offers no new problems. Watch for the independent rhythms. For the rest of Part 5 use standard right hand fingering.

RH: *i-m* or *m-a*, rest stroke; *p*, free stroke



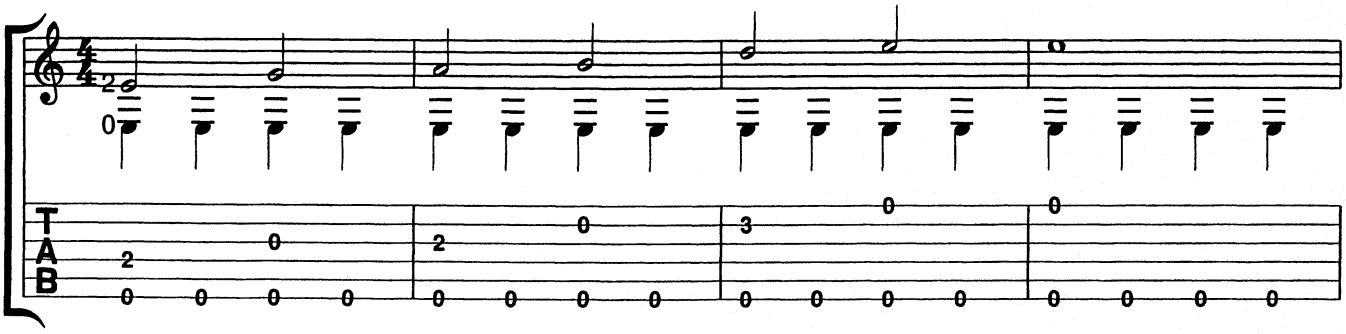
Blues with a beat

Here is a pattern of notes from the familiar blues scale with a steady half note bass added.



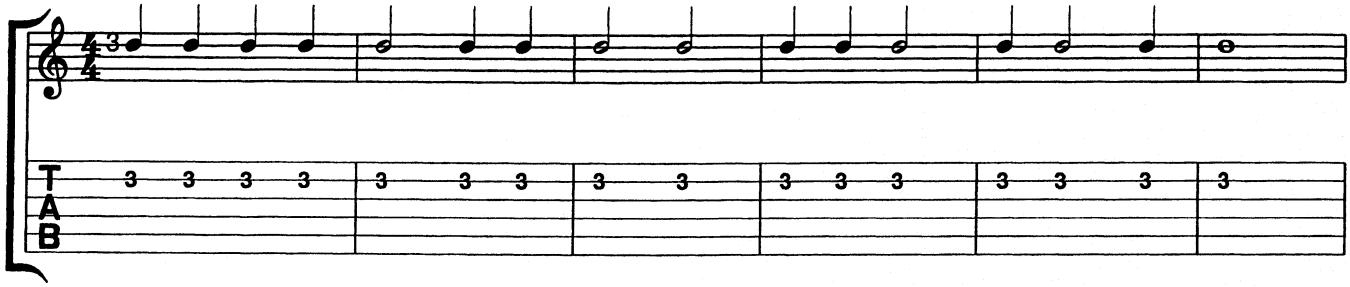
Whompin' the blues

The constant bass can be a driving force in simple blues. Use four quarter notes per measure. In this style the bass functions as a constant drum beat.



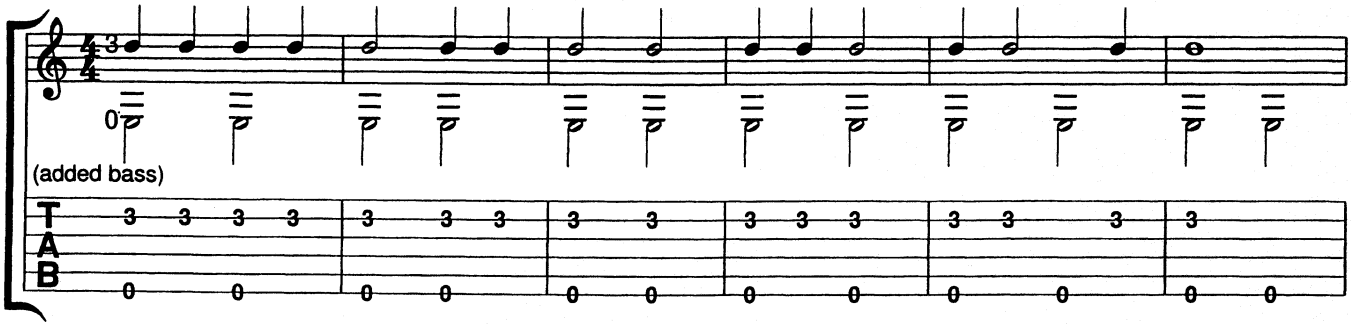
Back to the future

To practice a constant bass rhythm against a melody with mixed rhythms, go back to Part 3, Review of 𝅝 𝅗𝅥 ♩ and rest equivalents: 𝄻 𝄼 𝄽 . There, to each existing single line exercise (top part) add a constant half note bass. This was the first exercise:



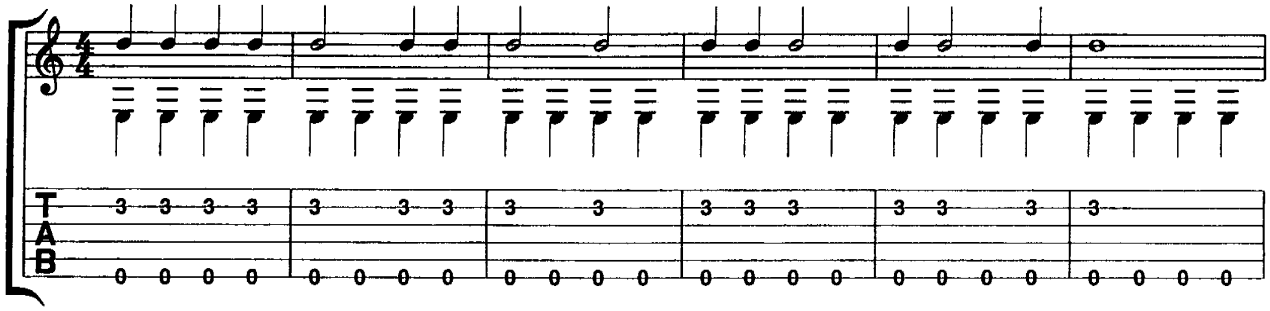
Half note bass

Here is the same exercise with a constant half note bass.



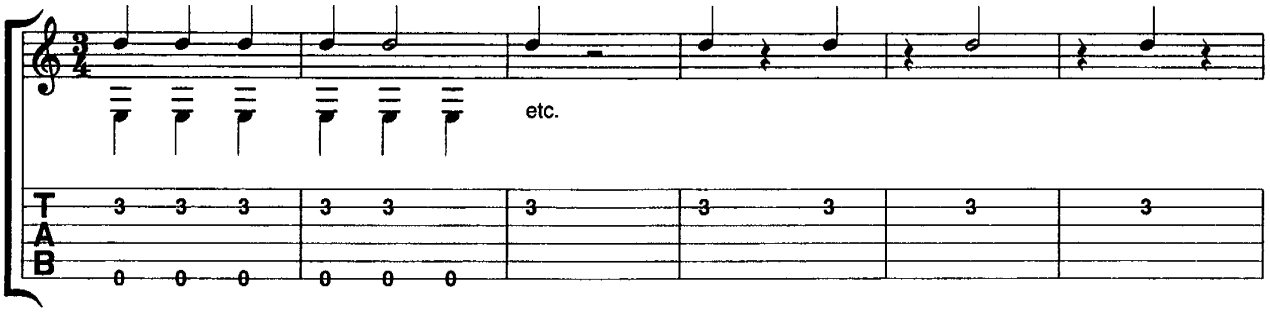
Quarter note bass

Play the same top rhythm and add a bass part of four quarter notes per measure. The actual note pitch does not matter. Mastering the right hand plucking technique is the goal.



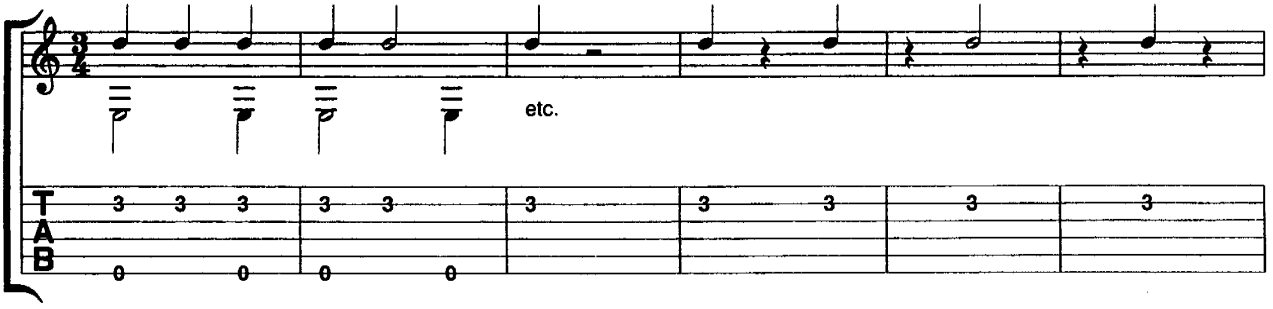
Quarter note bass in 3/4 time

For the following 3/4 meter, use three quarter notes in the accompaniment. Don't forget to release on the rests in the top part. At first it may be tricky.



Half note plus quarter note in 3/4 time

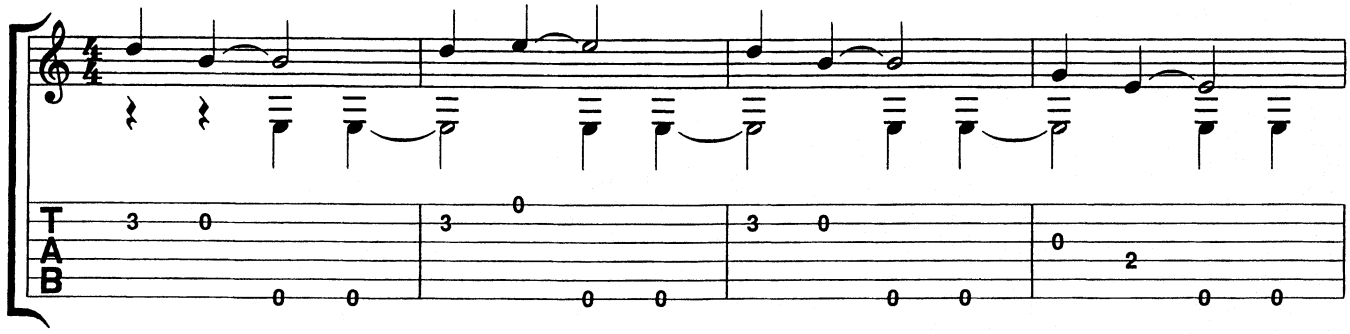
Try a constant half note/quarter note pattern, a simple jazz waltz device.



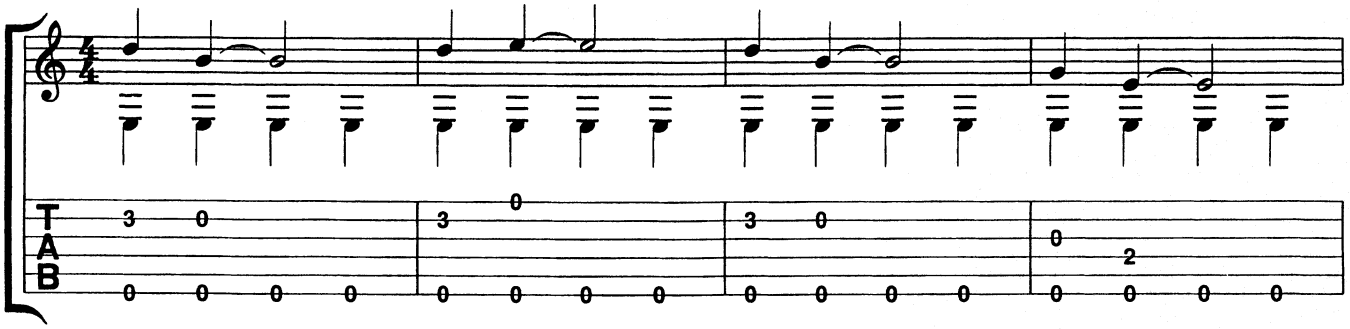
Refurbishing *Twofers*

When you have finished the updated exercises in Part 3, turn to Part 2, page 29, and plug in a constant quarter-note bass pattern replacement.

Here are the first four measures of the original version:



With the new bass rhythm:
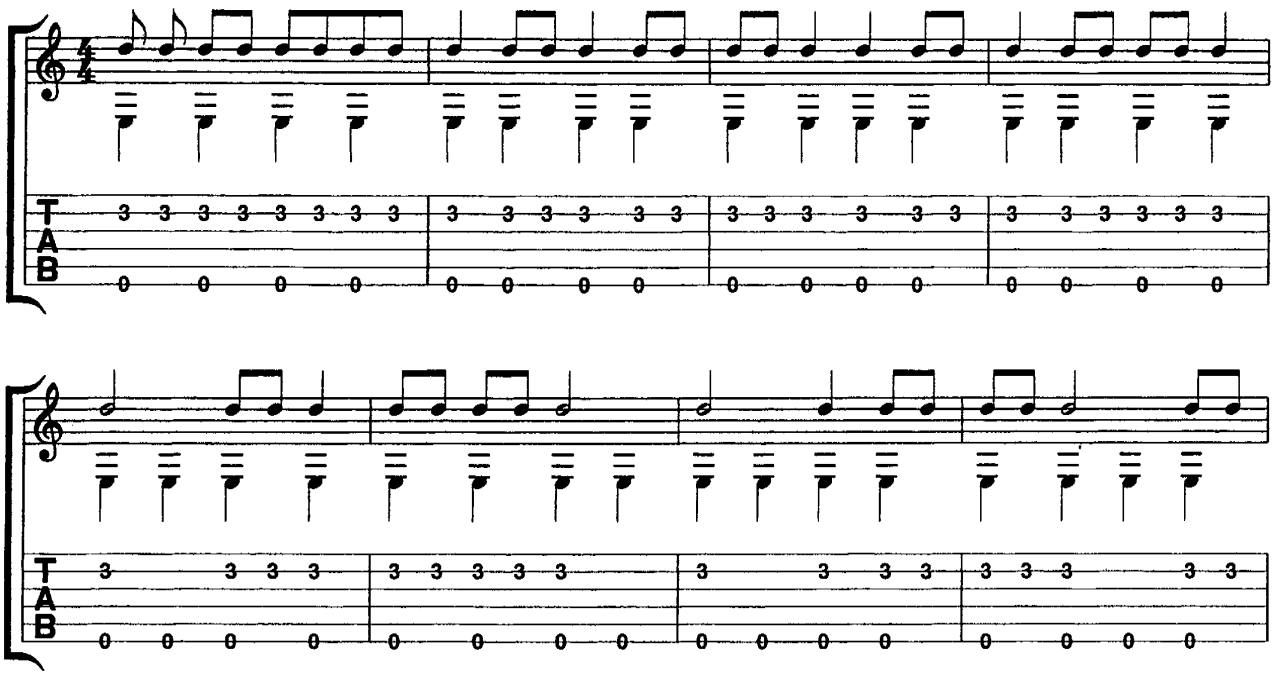


Using a constant quarter-note bass isn't necessarily the best way. It's just another way. Play the same blues section with a constant half-note bass. The original *Twofers* and the altered version are both legitimate variations. Changing the bass accompaniment rhythm can change the mood or character of a piece. When blues or jazz musicians approach an existing melody or an improvisation, the nature of the underlying rhythm is often the first decision made.

Finish the piece with two or four bass notes each measure. Don't forget to change the pitch of the bass note as prescribed in the original.

Deja vu: Part 4 review

You've used Part 3 to practice the independence of thumb and fingers (melody and accompaniment). Now move on to the eighth notes in Part 4 and apply the same rhythmic devices in the bass to the existing melodic rhythm. Tough it out. It might even be fun. I know it definitely will be rewarding and save you grief in the future.

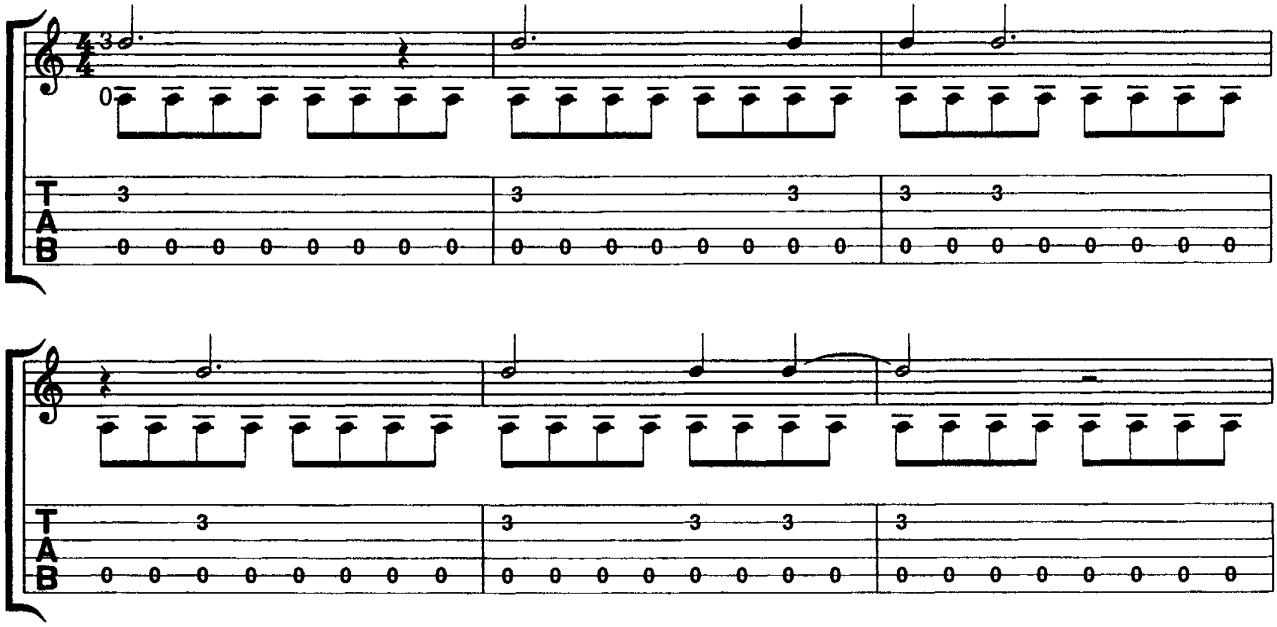
Here is the first eighth note two line exercise from Part 4, *Mixed bag of note values* with constant quarter notes added in the bass.



Slower melody, faster bass

In a typical solo guitar arrangement the number of melody notes per measure will generally be more frequent than the notes of the accompaniment (bass). This is the case in the example above. The reverse is less frequent, but it does occur: a slower melody with a faster bass movement. To practice this, select any rhythmic exercise from Part 3 (quarter and half notes only) and add a constant eighth note bass.
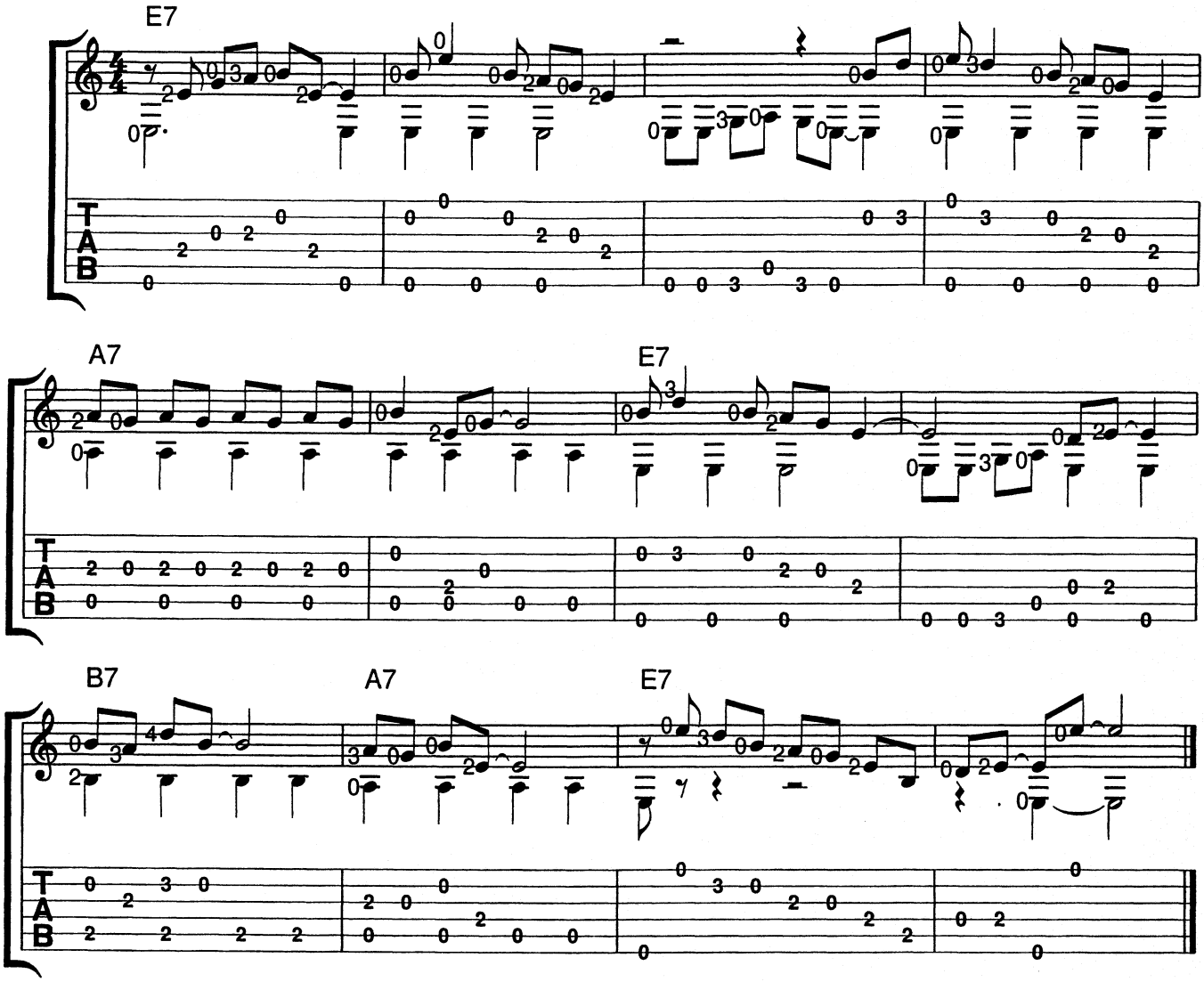
Here is the exercise from Part 3, *Ties that bind,* now augmented with a constant eighth note bass. Dotted notes have replaced tied notes. The constant eighth note bass can be played swing style. Try it!



audio medium

Shuffling Home

Play the final blues of Section One and give it the shuffle/swing feel. When you finish this one you can collect $200 and pass "Go."



It's a wrap!

How did you come so far so fast? You've learned how to play authentic fingerstyle blues. You have two octaves of the E minor pentatonic blues scale under your belt. You have rhythmics steaming in your blood. You are playing melody and accompaniment bass at the same time. You say you want more? Here are some fingerstyle blues books to help you along.

Further study

E-Z Way Guitar Blues Solos by Tommy Flint, published by Mel Bay Publications, Inc.
Fingerpicking Blues Guitar Solos by Stephen Grossman, published by Mel Bay Publications, Inc.
Preparations: An Introduction to Fingerstyle Guitar by Howard Morgen, published by CCP/Belwin, Inc.

SECTION TWO

CREATING FINGERSTYLE JAZZ GUITAR SOLOS

SECTION TWO/PART 1
Preparing to create a fingerstyle jazz solo

Have you been making progress playing solo jazz guitar using the arrangements others have created? Maybe you've tried to arrange tunes and had mixed results. The process still seems mysterious and frustrating. When about to arrange a new solo, you find you have to look through several songs to find one that works. Worse yet, you can't figure out why one tune works when another one doesn't.

Why is it still such a struggle to find suitable candidate tunes for arranging? Almost any tune can be made into a playable arrangement. The process below will enable you to identify tunes that work and transform seemingly unworkable ones into ones that do work. For the difficult ones, at least you will know why they are difficult.

May I presume—?

I presume you can comfortably read in the first position (first five frets), and that you are an intermediate-level player. I don't presume you yet have extensive arranging skills. If you do, move on to Section Three. *Complete* each exercise. Since you can already play, it will be tempting to want to toss in some hip licks and forget about the assignment. Wait on those. You already can play hip licks. Tough it out the way the lesson is planned, rather than escaping to a more familiar and easier solution.

Special note: No TAB or audio here

The next few pages are exercises in deciding the appropriateness of lead sheets for arranging. Since in the real world lead sheets do not have TAB, guitar fingering and a handy scratch 'n listen feature, they have been left out for the sake of verisimilitude. There are no recorded examples. They resume in Section Two/Part 2.
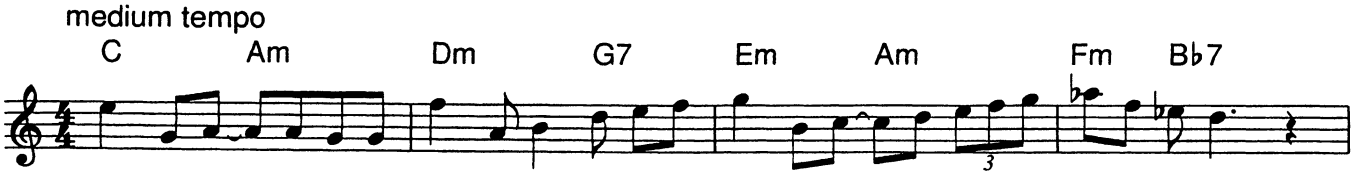
Selecting a tune

Examine the candidate tune and be sure that:

1) Both melody and chord symbols are on the original sheet music

The simplest musical notation of a tune is a *lead sheet,* which has a single-note melody with chord symbols above. This is all that is required to create a solo guitar arrangement. You will find legal *fake books* containing hundreds of lead sheets at any music store today.

Lead sheet fragment
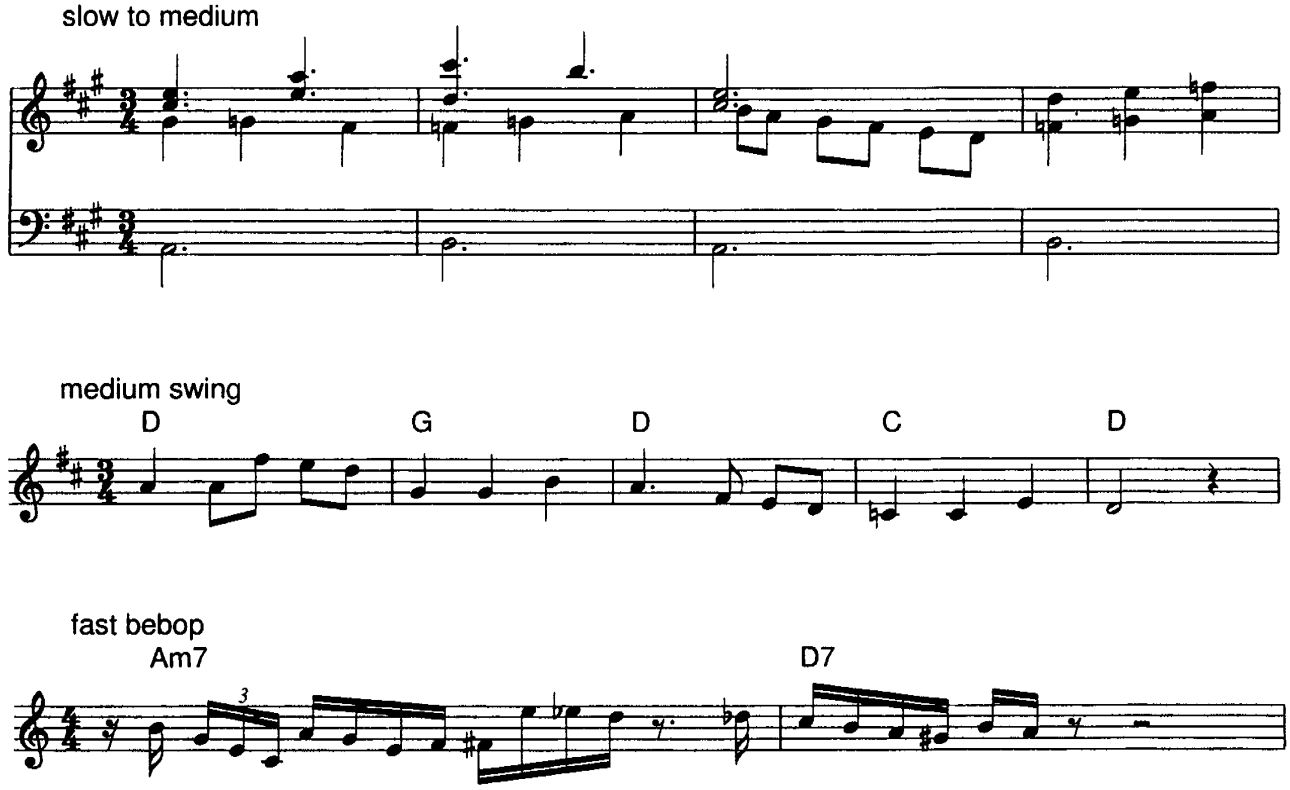


Some lead sheets are fully realized piano arrangements, often with no chord symbols. Unless you can read in both treble and bass clefs, have an excellent knowledge of theory, and can analyze piano music in order to abstract what you need for a guitar arrangement, let it wait until later when you have had more experience. At that point the full piano arrangement can be quite useful.

2) It can be played easily as is.

Do a reality check on yourself. Unless your technique is advanced, avoid choosing tunes that must be played at a blistering tempo, or with highly syncopated rhythms, or ones that are way up the neck and in an unfriendly key. If a melody is too difficult to play as a single line melody, adding harmony and bass lines won't make it any easier! Don't be dismayed – what is not playable for you now may be playable for you later. Of course, if you can play it easily, go for it.
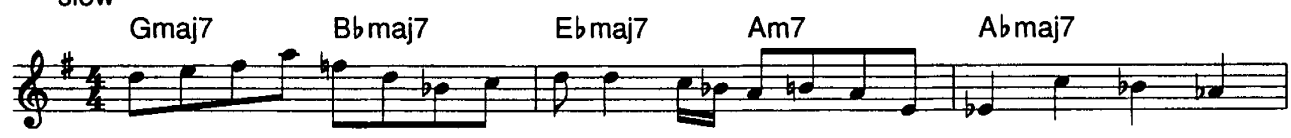
Of these tune fragments, which is a more likely candidate?



3) It is basically in one key.

Depending on your experience, the more key changes a song has, the more challenging it is to arrange. It's easy to spot key changes in tunes when they are marked with formal key signature changes. However, in popular sheet music *temporary* key changes are not usually indicated by a new key signature. You need to examine the piece for clues, such as the simultaneous occurrence of accidentals in both the melody and chord symbols. If the melody notes and chords do not belong to the starting key, the tune has temporarily shifted to another key. For help in key recognition, see the **TABLE OF KEYS** later in this Part.

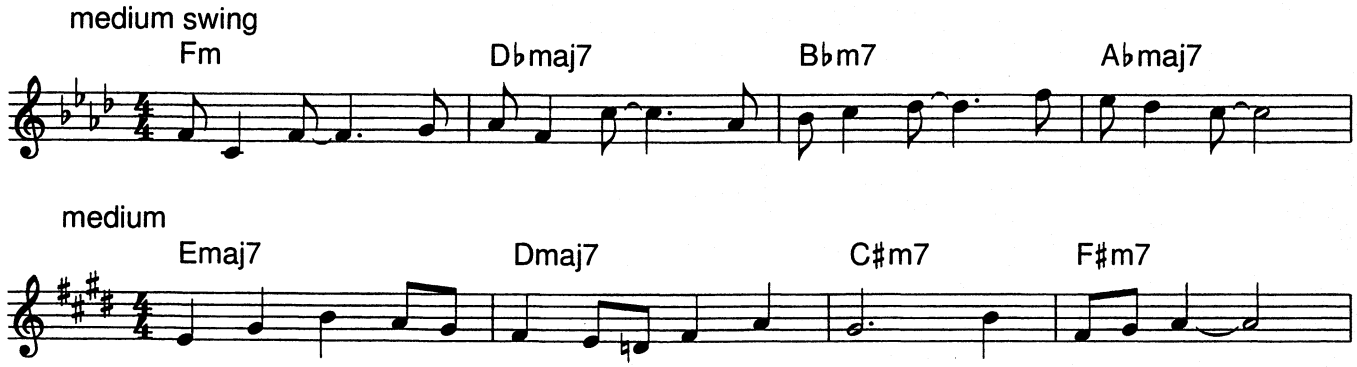
Examine the tune fragment below, written in G major. Is it only in G or does it shift keys? What are the clues?



4) It is in a good guitar key.

A look at fingerstyle solo guitar literature – especially for classical guitar– will show that the most common solo guitar keys are C, G, D, A, and F major; A, E, B, and D minor. These keys provide plenty of opportunity to use the open strings, which makes the physical task of playing easier. Even as you gain experience and you are able to arrange and play in any key, you will still appreciate writing and arranging tunes in sharp keys.

Which of the following tune fragments are already in good keys for solo guitar?

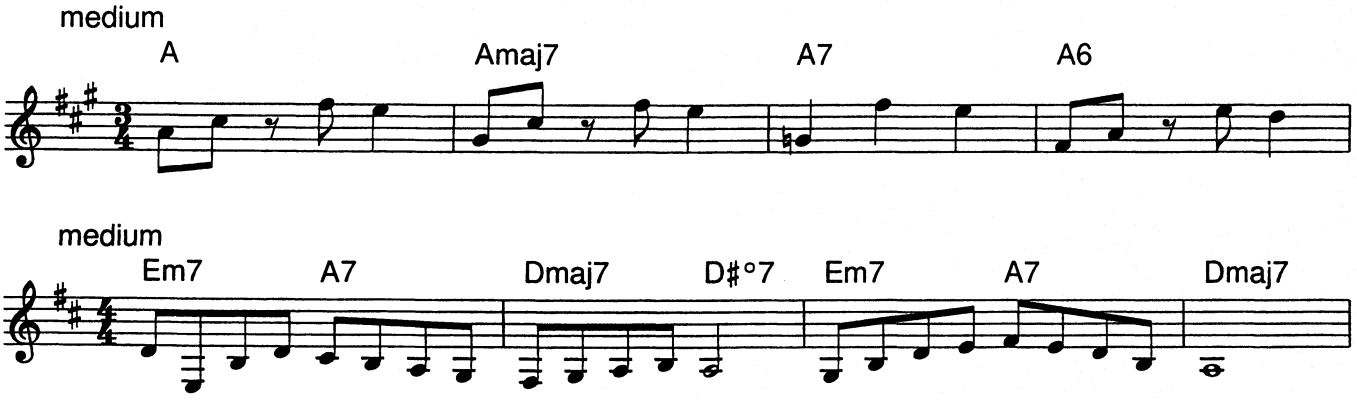


5) It is in a range convenient for adding harmony below the melody

If the melody of a candidate tune is pitched physically too low on the guitar, it leaves too little room for an accompaniment part. As a rule of thumb, tunes with a preponderance of notes lower than D, fourth string, are too low for two-part (melody and accompaniment) arranging.

Even if the melody doesn't often dip below D, if most of the notes are pitched below the second string, B, the arrangement will probably not sound very bright and won't sparkle. The simple solution to both situations is to raise the pitch of the entire tune. More on that soon.

Which tune fragments are workable as is?
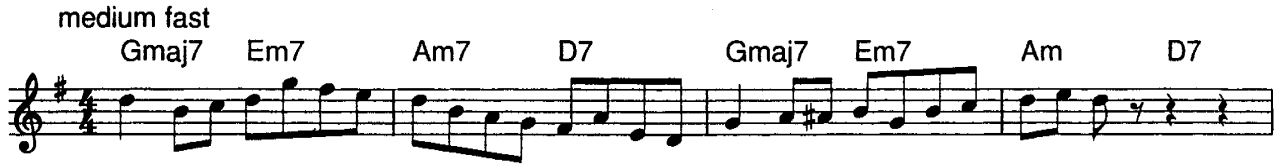


Trial run for tunes

Consider the possibility of using the tune fragment below for an arrangement. Again, the questions to ask about any tune that is a candidate for arranging, are:

1. Does it have both melody and chord symbols?
2. Can it be played easily as it is?
3. Is it primarily in one key?
4. Is it in a good key for guitar?
5. Is it in a convenient, workable range – not too high or low?

Tune 1
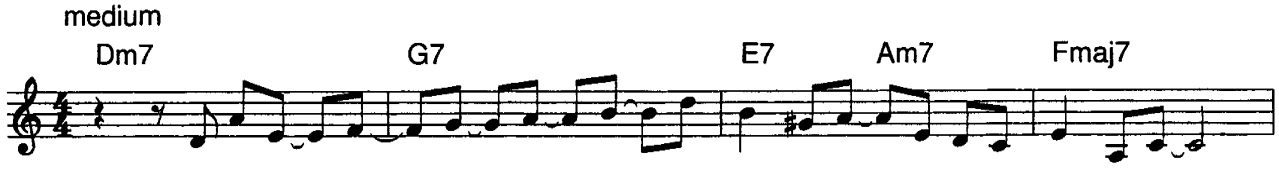


Here are my answers – what are yours?

1. Melody and chord symbols? Yes
2. Playable as it is? Yes
3. Mainly in one key? Yes
4. Good guitar key? Yes
5. Convenient range? Yes

Conclusion: the tune fragment works as is.

Tune 2

Would the next tune fragment be a good candidate for you?



1. Melody and chord symbols? Yes__ No__
2. Playable as is? Yes__ No__
3. Mainly in one key? Yes__ No__
4. Good guitar key? Yes__ No__
5. Convenient range? Yes__ No__
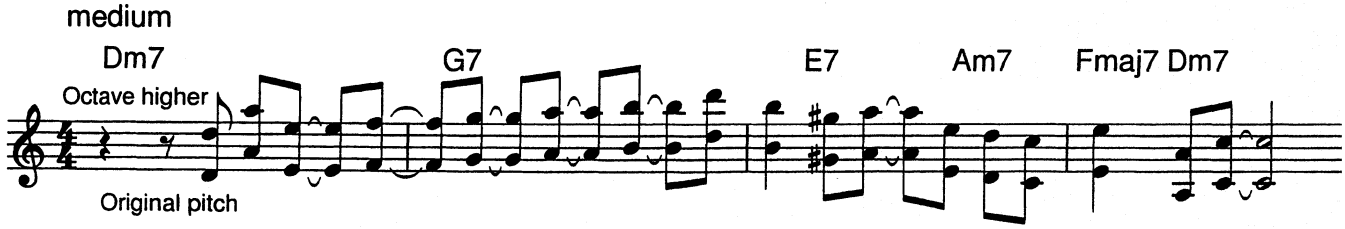
The average, somewhat experienced fingerstyle player to whom I address this book might answer:

1. Yes
2. Yes–some rhythmic variety, but not so difficult.
3. Yes–a brief key change in measure three, but nothing special
4. Yes
5. No. The tune fragment is pitched too low. It dips below low D and clusters around the notes on the second, third, and fourth strings. It should be higher to allow for the addition of lower accompanying parts, and to make the tune sound brighter.

Let's not ditch this tune fragment just because it is too low. Let's make it workable and playable.

Raising the melody one octave higher

If many notes of a tune are situated very low you can make room underneath the melody (for accompaniment notes) by simply raising it an octave, as shown below.



It's high enough, but is it still playable for you? Perhaps– if you know the higher notes on the first string. Since the melody is higher, parts of the supporting accompaniment (to be added later) would also be higher on the fingerboard, which might make it a struggle for some players.

Changing keys by counting steps

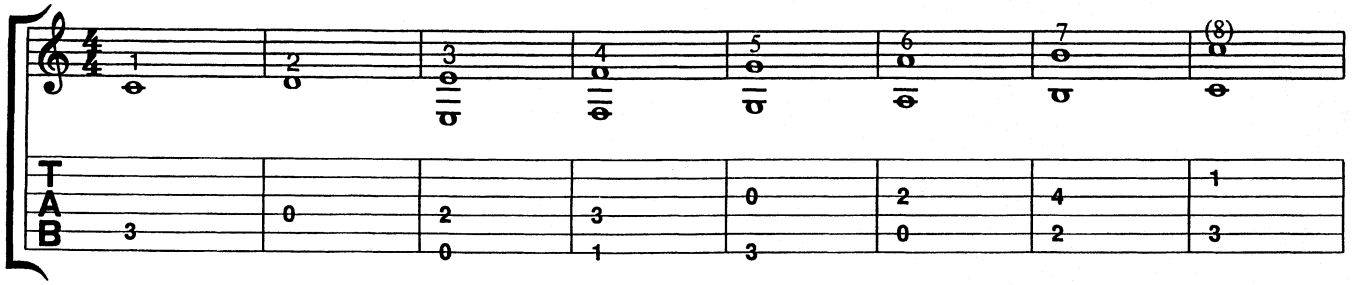
By raising *Tune 2*, only a few notes higher, you can make it brighter sounding, change it to a higher range, and still keep it in a good guitar key.

Use the **TABLE OF KEYS** below to follow this process. By examination you can see that *Tune 2* is in C major, the first key on the chart and a key with no sharps or flats. The keys following C are in ascending chromatic order (half step intervals). Each consecutive key is a half step, or one fret higher in pitch than the preceding one.

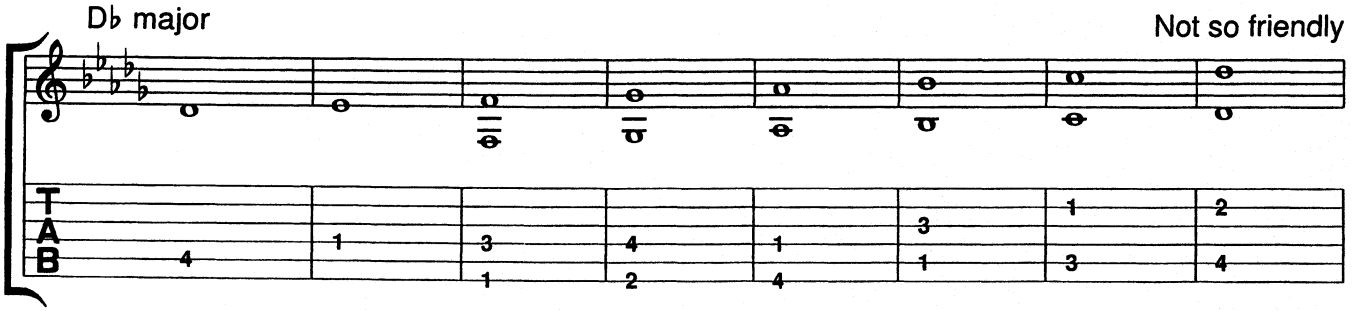
Examine the key one half step higher, D flat. It's not a good guitar key. The next higher key, D? Examine it and you will see that the key is friendly. If the key were changed to D major, what would C, the lowest note of the melody in the key of C major, become? D, yes? Check the highest note of the tune. What would B, in C major, become in the key of D? Find B in the key of C. It is seven scale steps up from the first note C of the key of C – or one scale step down from the top C. Count seven steps up (or one down) from D, the first note in D major, to find the equivalent note.

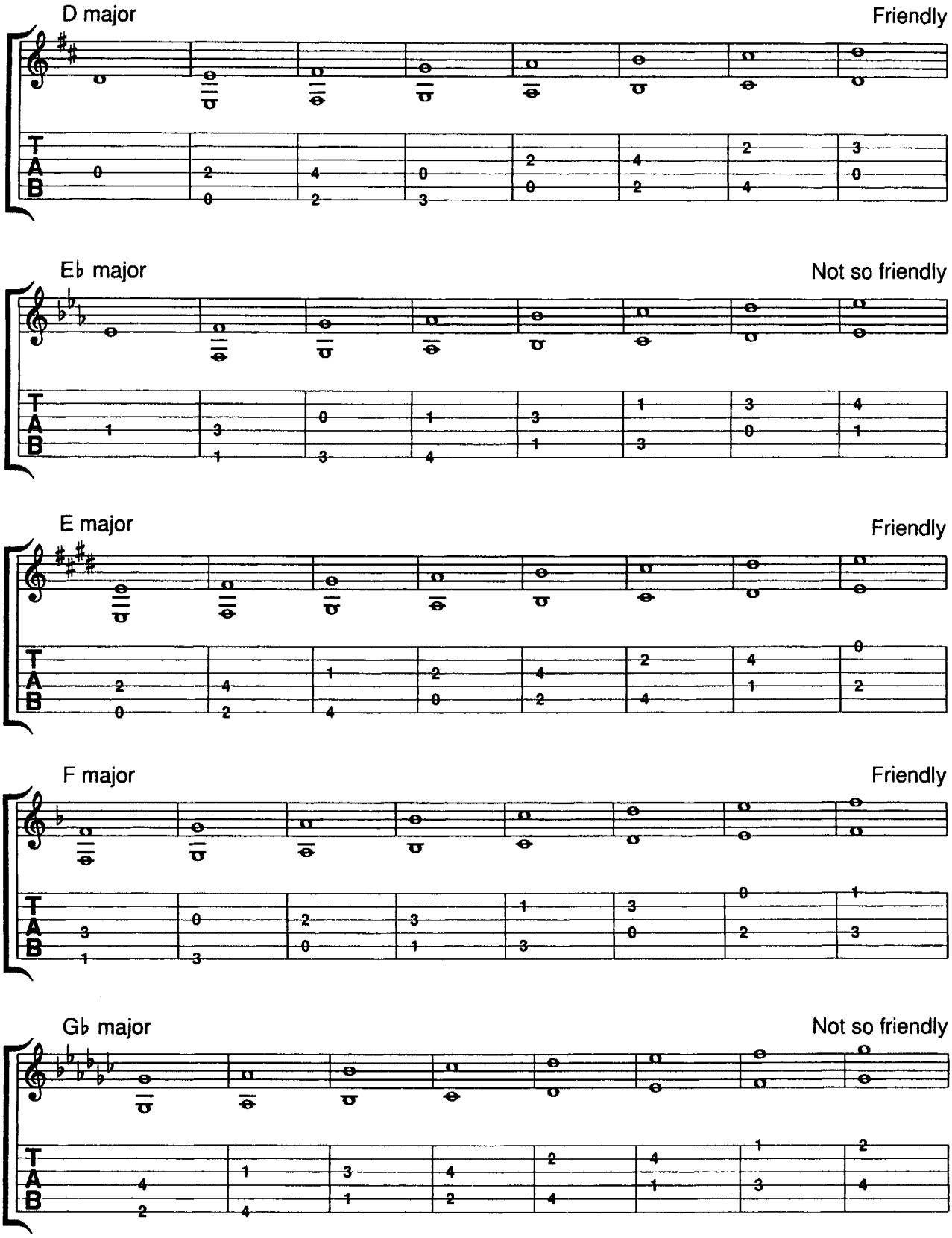
TABLE OF KEYS (arranged by half step intervals)

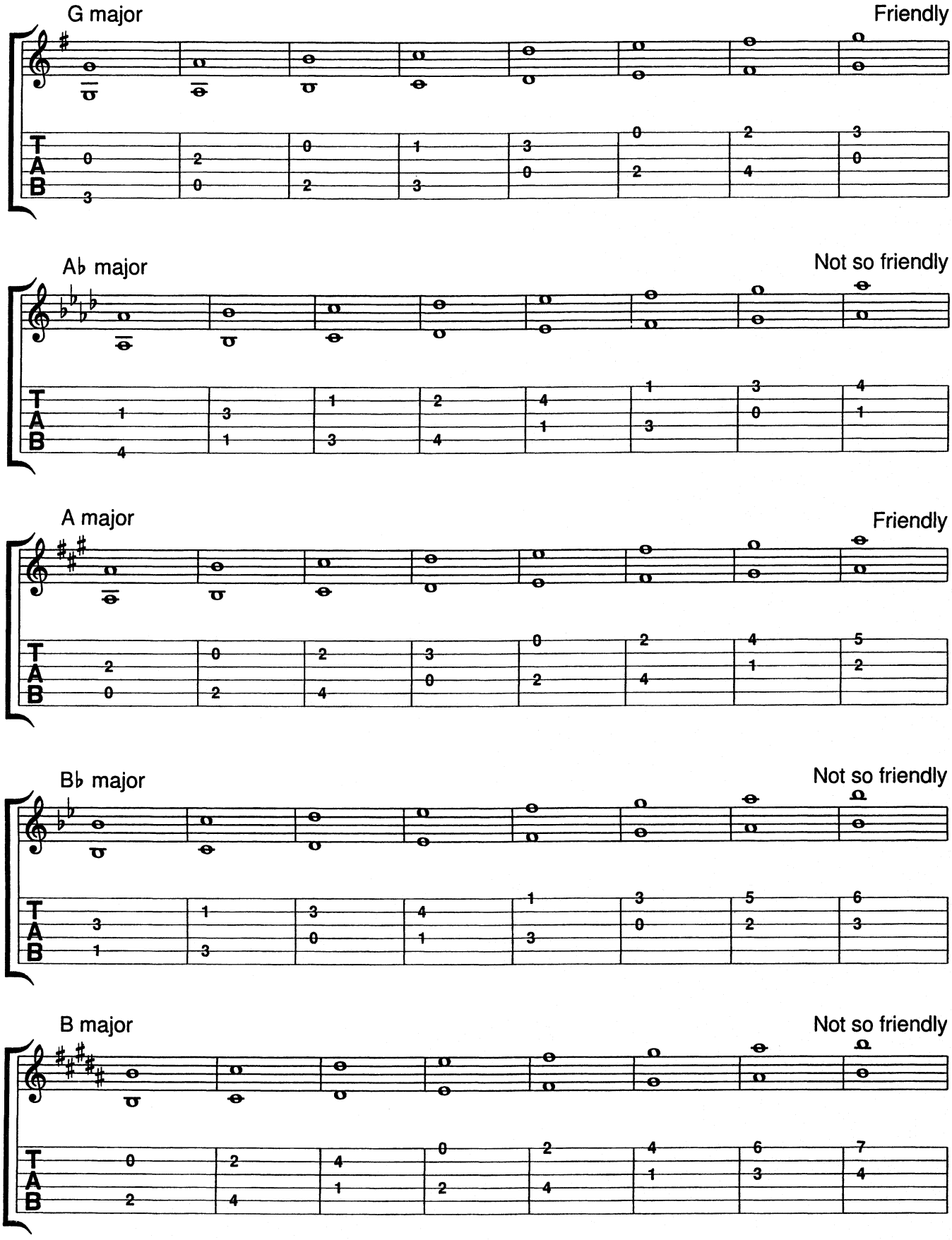
Key of C major — Friendly guitar key



D♭ major — Not so friendly

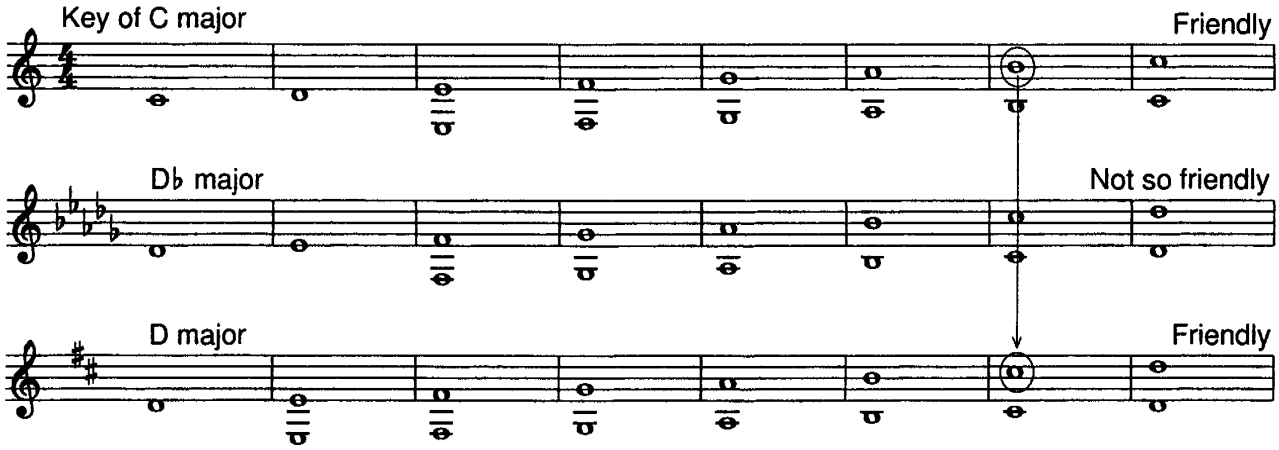



D major
Friendly
E♭ major
Not so friendly
E major
Friendly
F major
Friendly
G♭ major
Not so friendly


G major
Friendly
Ab major
Not so friendly
A major
Friendly
Bb major
Not so friendly
B major
Not so friendly

You could trace them down

You can also find needed notes in a new key simply by tracing vertically down the column in the original key to the same column in the new key. By tracing the B column in the key of C major, stopping at the staff line of D major, you will arrive at the note C sharp.
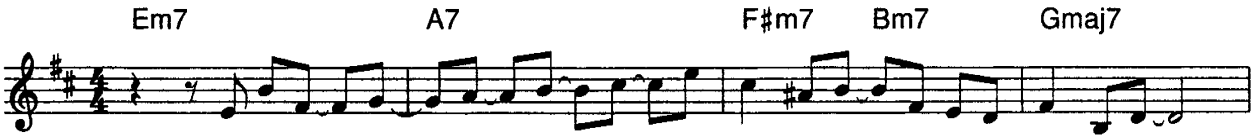


Accidentals

When transposing to a new key, accidentals, sharps, flats, and naturals, not occurring in the original key must be transposed too. In measure three of *Tune 2*, there occurs a G sharp, not naturally found in the key of C. To move this accidental to the key of D, count five scale steps up (or use the trace down a column method) in D to A and make it sharp. G sharp translates as A sharp. If it were G flat in the original, it would carry over as A flat in D. Also, naturalized accidentals would carry over as naturalized accidentals in the new key.

Chord symbols

When transposing a melody, the chord symbols must be transposed too. Chord letter names (A, B, C, etc.) are transposed exactly the same as notes, by using the counting steps or column tracing method. The chord *qualities* (maj7, m7, etc.) stay the same.

Tune 2 transposed to D



How high is high enough?

The key of D major *is* a better key than C for the tune fragment above. It is a workable key for arranging and a good guitar key, but only a little higher. Is it high enough? That's an aesthetic choice left up to you, the arranger. It is good to try several keys before making a choice.

For practice, let's move higher. Return to the key changing chart, or figure in your head. One key higher would be E flat – not a great guitar key. E is a good key, and the melody is almost high enough. What about F? Doable, but let's go for the next sharp key. G? Check the range of *Tune 2*. By using either method described above, the lowest equivalent note in the key of G would be G; the highest F sharp. Easy key, good range. Let's use it.

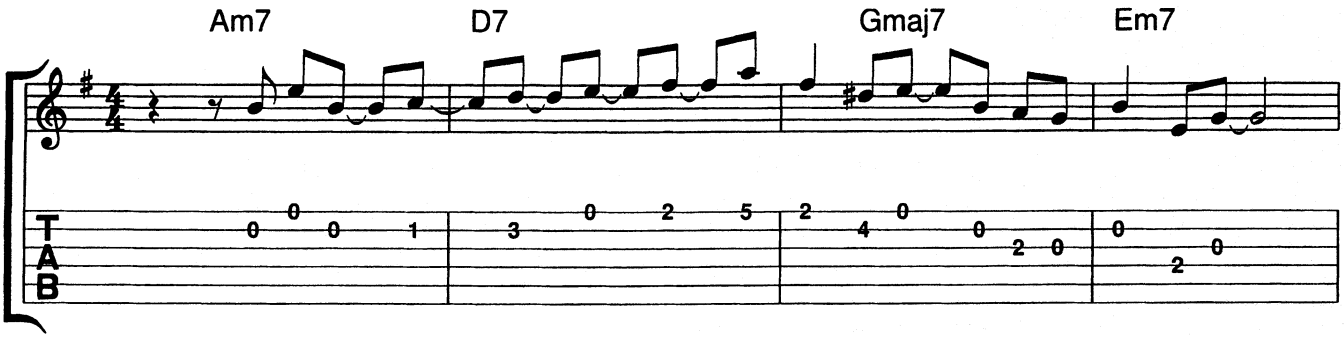
Setting up the tune for arranging

The next step in beginning arranging is to write your chosen melody and chord symbols on manuscript paper. If the melody needs to be raised an octave, or transposed to another key less than an octave up, do so as you write it this first time around. Change both melody and chord symbols. It is customary *not* to repeat the same chord symbol when the same harmony exists for several measures. No chord symbol above a measure indicates the harmony from the previous measure continues. Make sure the accidentals carry over accurately.

Conventions of notation for fingerstyle guitar

Notice the fingerstyle guitar notation conventions appearing below, in this version of the melody fragment. The stems of the melody notes point up making room for an accompanying part below.

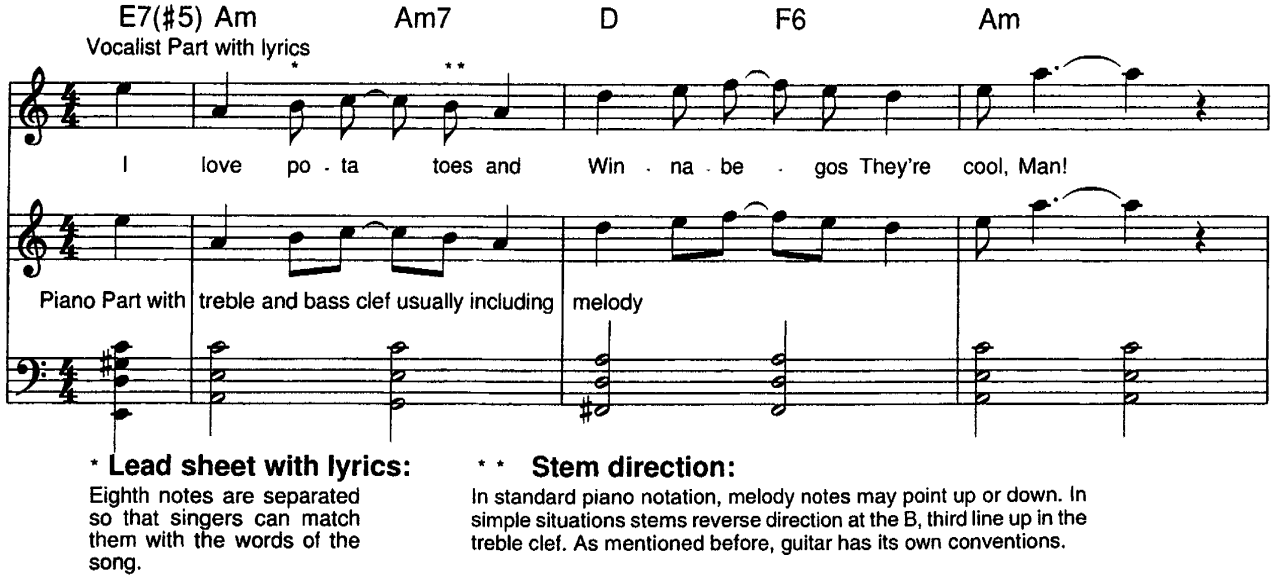
Tune 2 in G, stems up



It's a singer's world

There is one more notation convention. Most commercial single tune lead sheets, in contrast to the large *fake books* mentioned before, are organized with singers in mind. There are three staves: a separate melody staff (treble clef) for a vocalist and a piano part, usually a stand-alone piano solo (treble and bass clefs), and much less often a true accompaniment part for the singer. Examine the example below.

Tune 3 with original piano lead sheet and vocal part

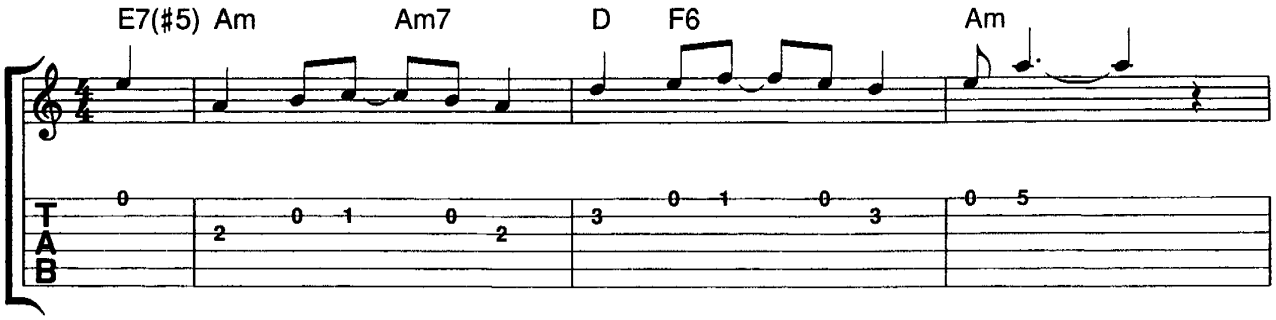


*** Lead sheet with lyrics:**
Eighth notes are separated so that singers can match them with the words of the song.

*** * Stem direction:**
In standard piano notation, melody notes may point up or down. In simple situations stems reverse direction at the B, third line up in the treble clef. As mentioned before, guitar has its own conventions.

Eighth notes and notes of smaller values in the vocal melody part are separated, and *not* beamed. This is so the singer can easily match the notes with syllables and words. However, for instrumentalists it is easier to read flagged notes (eighths, sixteenths, etc.) if they are beamed together. In the piano arrangement underneath the vocal line, you see the melody line for the piano notation *is* beamed together when possible. Since this is the convention for instrumental music, copy the beamed melody from the piano part for your guitar melody part. Flip the stems of the melody upward. If the piano melody is supported with chords underneath in the treble clef, use only the highest melody note. If the piano arrangement is complicated—especially if you can't discern the melody from the rest of the piano arrangement—stick with the vocal line and beam it up yourself. If you are a Trekkie, ask Scotty to help.

Tune 3 with stems up, eigth notes beamed



One more thing. Use a pencil. I do.

SECTION TWO/PART 2
Accompanying yourself

What's next

Now that you've written the melody and chord symbols of your tune on manuscript paper, make several photocopies so that you won't have to copy it over and over as you experiment with various self-accompaniment ideas.

Adding to this band of one

Play your melody. If you were a guitarist playing in a situation where you could only afford to hire one other musician, whom would you hire? Another guitarist could provide rhythmic propulsion and harmony, but would you want two of the same instruments? If you were a pianist in the same situation, would you hire another pianist as your accompanist? No. What you need is a bassist. Bass lines are basic, providing both harmonic and rhythmic movements. So where do you find a bassist? As luck would have it, you already have one. It's your right hand thumb *(p)*, and you've been using it all along. Don't worry. Be happy. One step at a time.

Rooting for the root

How do you go about finding suitable bass notes to accompany the melody? The chord symbols above the melody line on your lead sheet are telling you what the harmony is. If you are weak on chord construction, don't panic, as chords will be reviewed as you progress. The *root* of a chord is the important note for now. If the chord symbol is C, the root is C. For starters, just use the bass note with the same letter name as the chord name.

Practice determining the root of each chord in your tune, by referring to the chords above the melody.

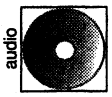
When to change the bass note

Notice in *Rhythm Changes,* following, there are two different chords per measure. Each one lasts two beats each. This is common in pop and jazz tunes written in lead sheet format.

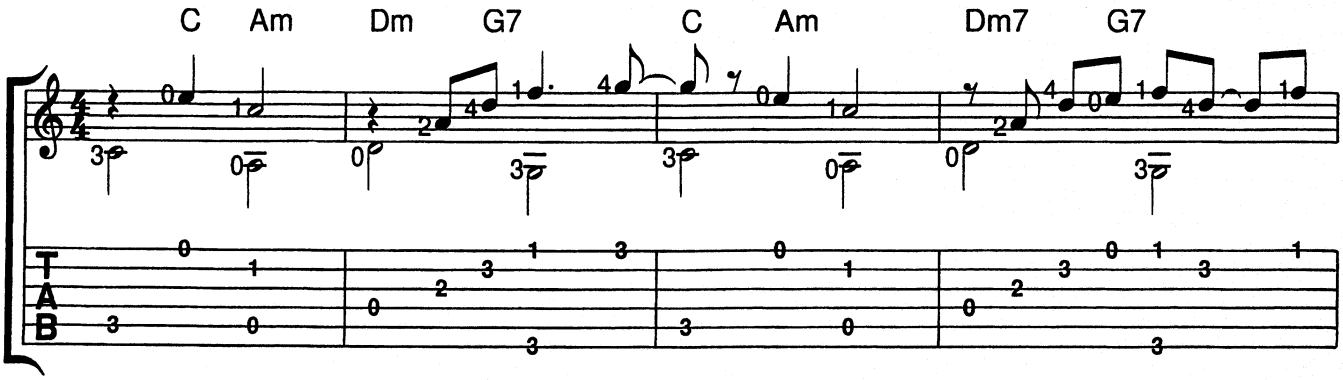
For now, use only the roots of the chords noted above the melody. Play *Rhythm Changes*, next. Notice the bass part uniformly has note stems pointed down, indicating it is played with the thumb.

As simple as it is, this is truly music in two independent parts, melody and bass line.

Rhythm Changes



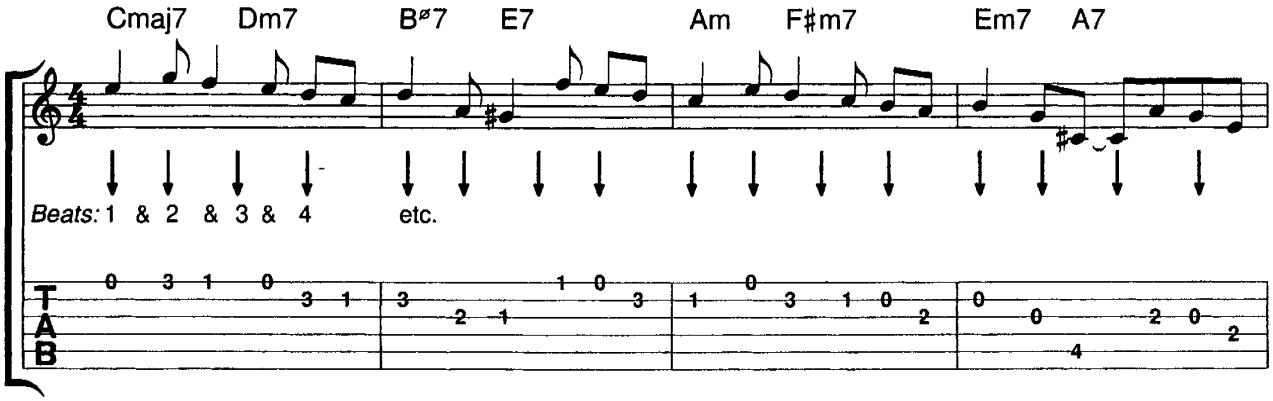
medium



Two more

Before you work on your own tune, practice writing the root bass note for each chord in the following melodic fragment, *Twofers*. Let the bass notes ring for full value, which is two beats in the case of this tune. Note *precisely* where the chords change, so that you don't place bass notes on the wrong beat of the underlying musical grid. Arrows indicate where the basic beat is. Play the results. Then do the same process with yours – and of course, play yours!

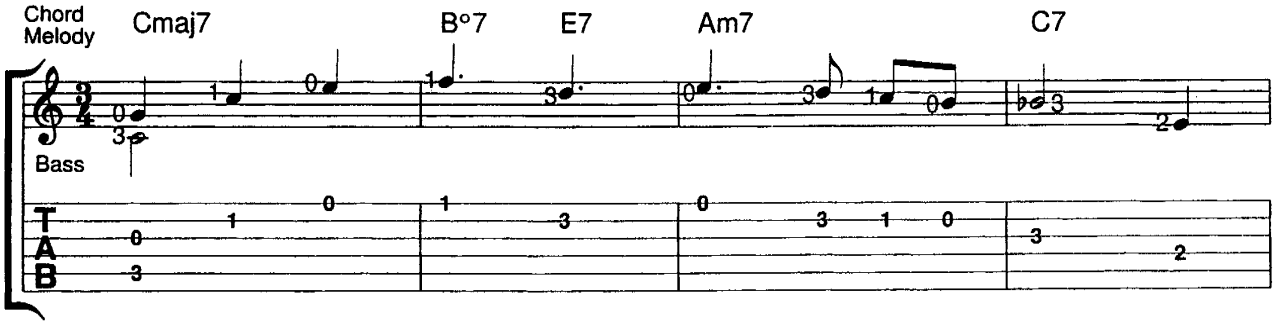
Twofers



Bass notes in 3/4 time

Just as it is common for chords to change every two beats in 4/4 time, in jazz waltz time it is common for chords to change only once per measure. As you did before, change the bass notes when the chord changes. How many different bass notes are needed in measure two? Could you put three quarter notes in if you didn't mind the slightly off-set rhythm? Which notes would you choose for which beat?

Threefers



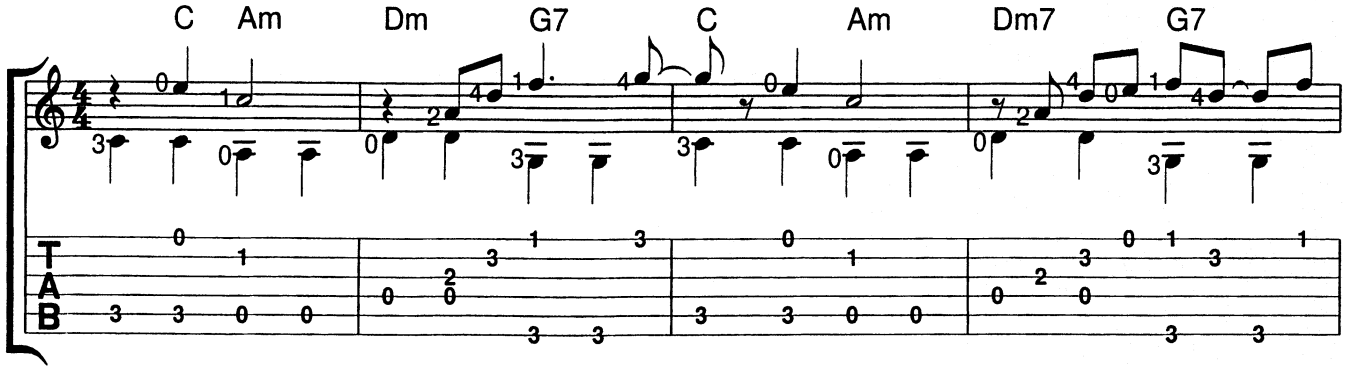
Making the bass more independent

Although the bass must match the harmony indicated above it, within this restriction it can have a complementary *rhythmic* life of its own, providing an undercarriage on which the melody rides.

If the half note bass rhythm of *Rhythm Changes* is too slow for your taste, you can energize it by doubling the frequency of the notes per measure. If you do this, you will need to halve the duration of the bass notes, so that you can fit in four quarter notes. Doing this does not effect the frequency at which the harmony changes. Here's *Rhythm Changes* with quarter notes.

Rhythm Changes with quarter notes in the bass

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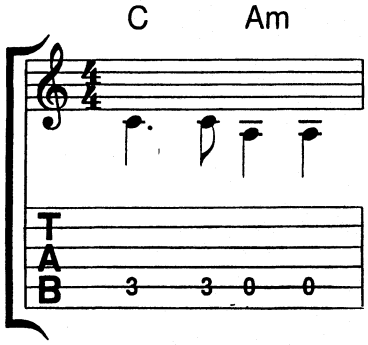


Making repetition less repetitious

One solution becomes the next problem. The new quarter-note bass can become repetitive unless relieved with something else.

The example below is used in adult contemporary, classic American pop standards, some jazz, and easy-listening music. It is a rhythmic unit of a dotted quarter note followed by an eighth note.

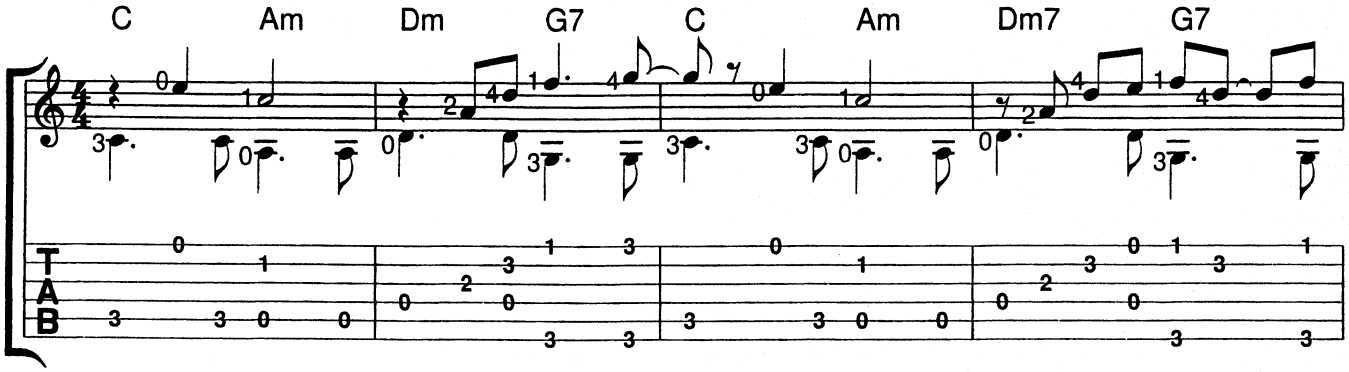
Variation on four quarter notes



Like the last two rhythms, this pair also repeats. You can do some creative mixing and matching now that you have eighth notes, quarter notes, dotted quarter notes, half notes, and dotted half notes. Both melody and bass rhythms are independent of each other. Practicing each part separately before playing them together will help you gain finger independence.

Rhythm Changes with syncopated bass

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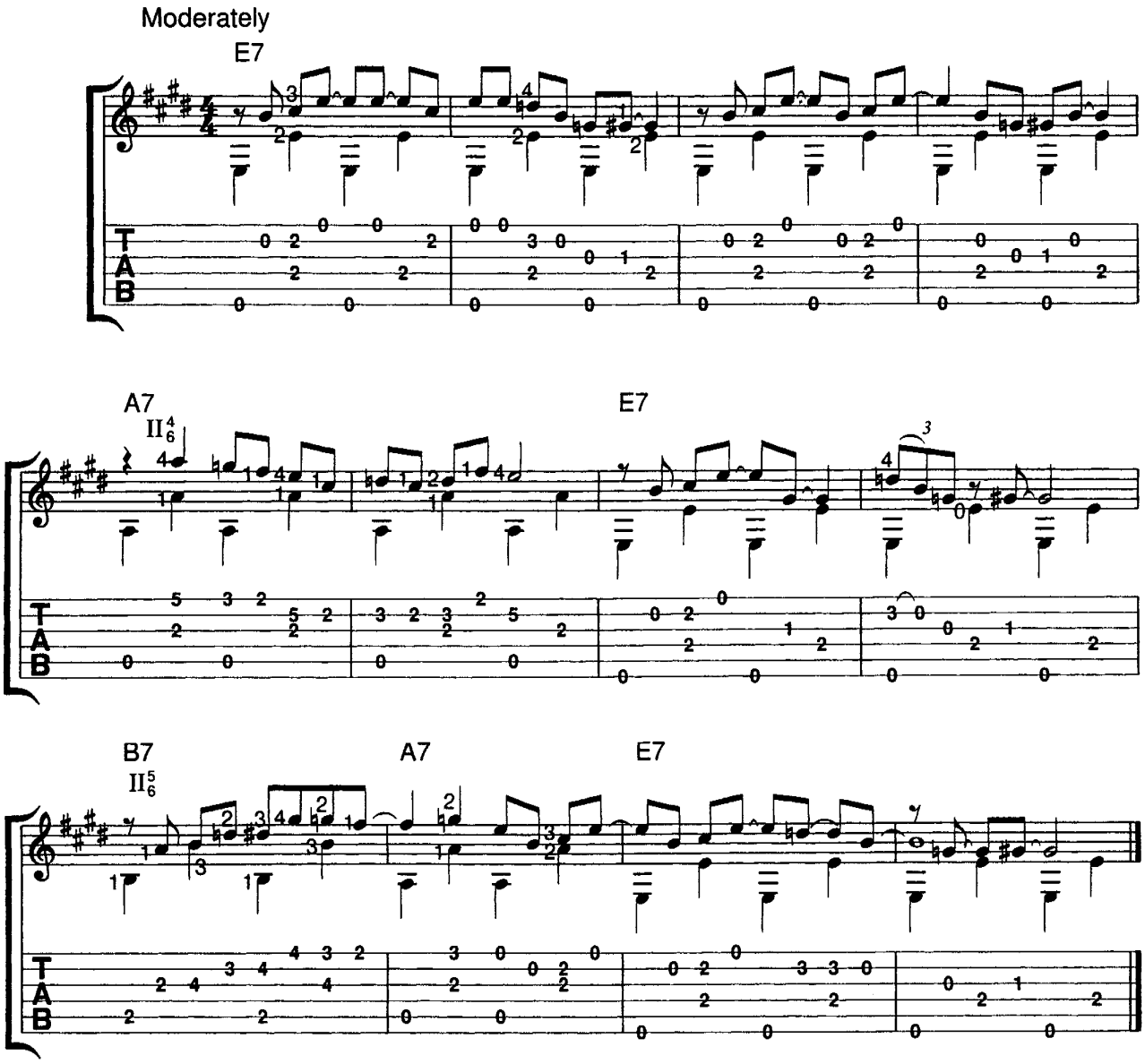
Alternating octaves

When you were placing bass notes of chords you probably noticed that there were instances when you had a choice of two octaves in which to work. You can even place a repeated note in alternating lower and higher octaves. You will find this in traditional ragtime and folk blues styles, demonstrated here with the next piece, *Alternating Octave Blues.* Alternating octaves work best with tunes that are pitched in a higher range so that the bass note of the lower octave is not higher than the melody note, which would confuse the listener.

The low E will continue ringing longer than a quarter-note value, as it is not controllable with so much else going on.

Alternating Octave Blues





When to use which bass rhythm

Even at this early point in arranging you can see that there are possibilities and choices to make when creating a bass part. Your own taste, imagination and playing ability appear. Later, you have more considerations, such as the appropriateness of your arrangement to the style and era of the tune, or the dramatic and emotional effect you wish to achieve. For now, simply choose a rhythm that is appealing and technically manageable. Work on playing in a consistent rhythmic feeling, or groove. Think of Ray Charles, or other jazz or blues musicians. If you are longing for variety, you might switch bass patterns between sections of the tune, but avoid doing something different in every measure.

Here is a rule of thumb: If the rhythm of the melody is busy and many-noted, you can complement it by playing longer notes in the bass. When the melody is made up of longer note values, you can play a busier bass part. Keep it simple for now—just roots. Even though there will be additional arranging devices introduced later, do not forget the primacy of the bass note as harmony indicator and rhythm keeper.

Getting it down on paper

Start easy—write in bass notes with the longest duration possible. Make sure you place the bass notes precisely underneath melody notes. Imagine you are writing this for someone else to read. Then, experiment with the bass rhythms of half notes, quarter notes, dotted quarters plus an eighth-note pattern, and the alternating octave style. Figure out the fingering, and write it on the music if it helps. A good fingering includes being able to move easily from the previous figuring to what is current and then into what is coming up next. Don't be surprised if you need to change the fingering as you change the bass styles. Don't forget fret, string, position, barre markers, and anything else you need for friendly road signs. Above all, do settle on a fingering, otherwise you will always have a moment of hesitation, of quickly sorting through the fingering possibilities when you play.

Then play it. Have a little celebration and acknowledge your progress. Since this is a book on practical jazz guitar arranging, record your tune.

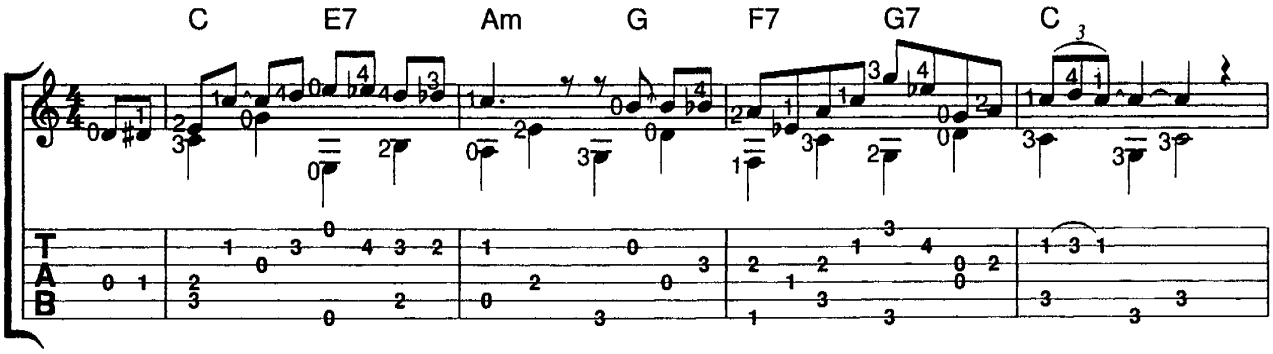
SECTION TWO/PART 3
Oom-pah power

Root/fifth

If you were to sample bass parts of a hundred tunes, you would find that the most frequently used bass notes are the *root* and *fifth* of the chords indicated above the melody. Much early jazz guitar and piano self-accompaniment included root/fifth in the bass. If you like Scott Joplin, Jelly Roll Morton, and Fats Waller, you will want to be able to pump out constant root/fifth when appropriate. Root/fifth is found in all guitar music, especially folk blues and jazz, Travis style, ragtime, polka, Tyrolean, and other relatively simple styles. Even more sophisticated music, such as bossa nova, may have a simple root/fifth bass accompaniment. Here is a ragtime style fragment using root/fifth.

Great Scott!



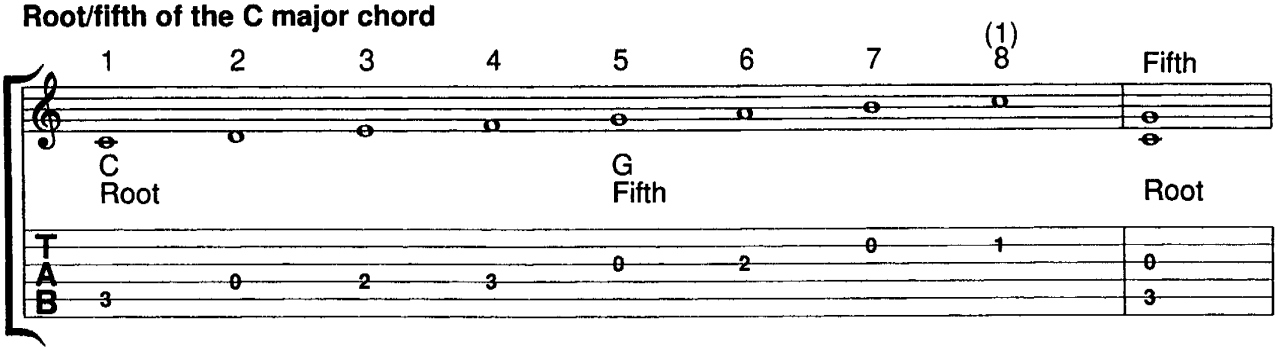


The bass accompaniment is familiar, yes?

Finding the root/fifth of a scale

The root is easy to find, since it is the first note of a scale. The interval (distance) between the first note of a major scale and the note five scale steps up is called a *perfect fifth* (or just *fifth*, henceforth). For the fifth of the C chord, examine the C major scale following. The root, C is the first note of the scale and the fifth, G, is five scale steps up.

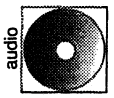
Root/fifth of the C major chord



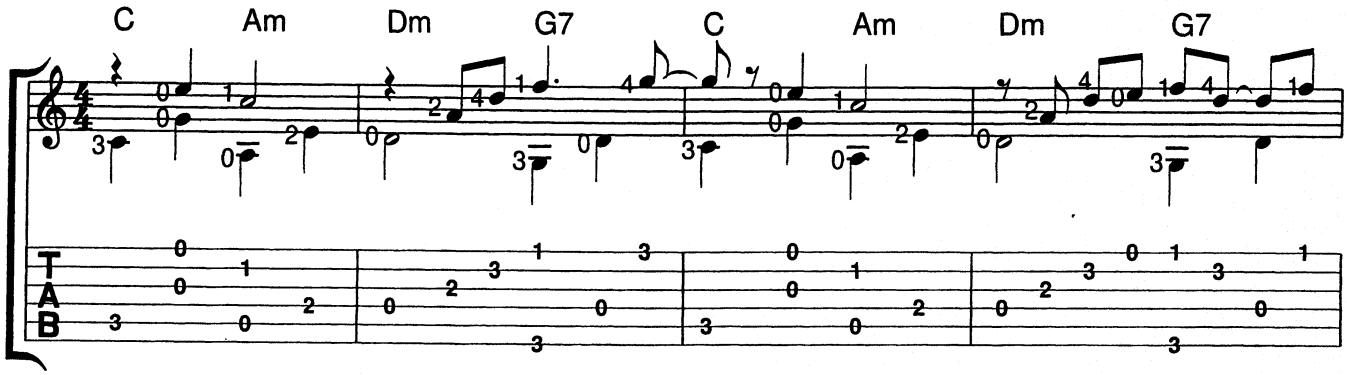
If you need help with the major scales, see the **TABLE OF KEYS** in Section Two/Part 1. Locating root/fifth with the C major scale works with these chords:

C major
C major 7
C major 6
C major 9
C minor
C minor 6
C minor 9
C dominant 7
C dominant 9

Oom-pah Rhythm Changes



medium



Since there are two chords per measure in this sample, a root and a fifth are placed under each chord. Under the first chord, C, there is a bass note C, the root of the C major scale. It is followed by G, the fifth note of the scale. For Am, root/fifth is A, E. Note the slight variation in measure two and four. Instead of duplicating the A (the fifth note of both the chord and scale of D minor) on the second beat, I chose to hold the D in the bass and let the upper A in the melody also represent the fifth of the root/fifth pattern.

Putting some oomph into the oom-pah

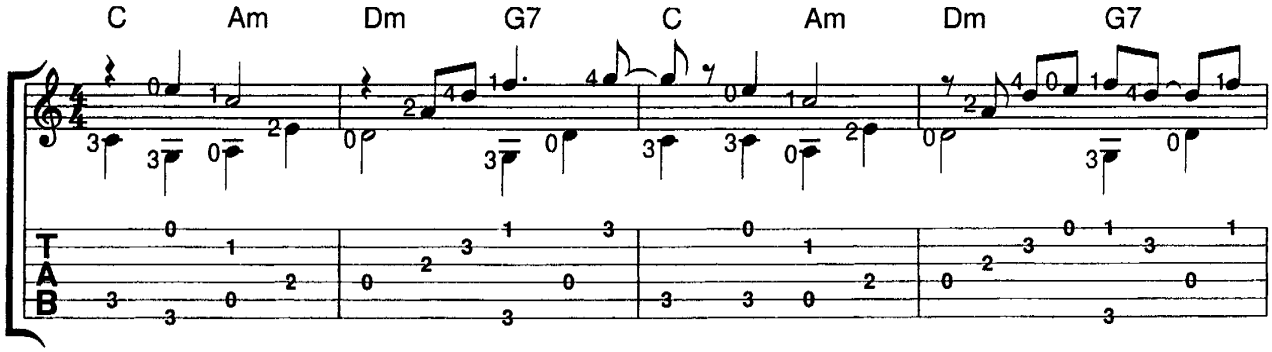
You don't have to oom-pah onward in a fixed low-high placement of root/fifth throughout the accompaniment. Just place the fifth lower rather than higher than the root. Notice that the fifth of a major scale is five scale steps up, but only four scale steps down. G is still G, of course.

This is what *Oom-pah Rhythm Changes* would look and sound like with a lower fifth in the first measure. Check the other measures for other variations.

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Lowering the oom-pah

There are variations (within our current bounds) in the third measure, too. See if you can spot them.

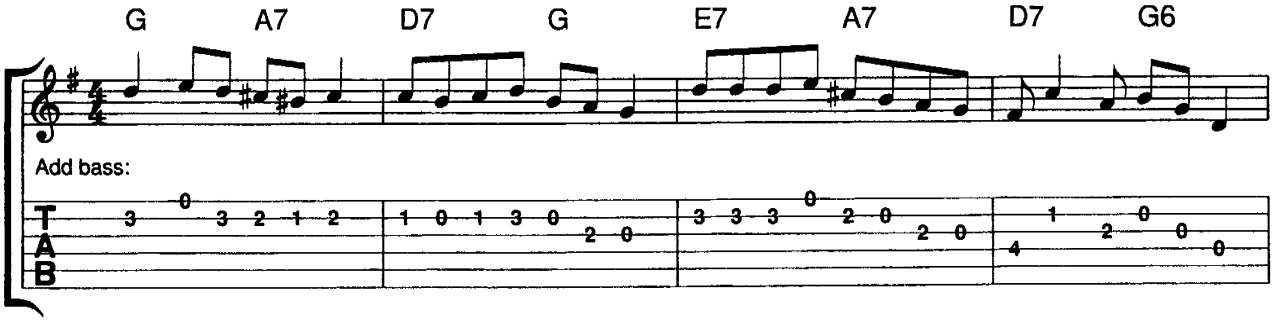


The not-so-perfect fifth

Finding the perfect fifth of a chord by using a major scale whose letter name is the same as the chord works with major scales. It does not automatically work with scales (or chords) that have raised (sharped) or lowered (flatted) fifths not belonging to the major scale such as C7♯5 or C7♭5. The altering you need to do is in the chord's name. If the chord is C7♯5, raise the fifth a half step, and if it is C7♭5, lower the fifth a half step. C aug is the same as C7♯5 without the seventh interval included. You will get used to the symbols (and their alternate names). If you wish, for your next arrangement choose a song with only major, minor, or dominant seventh chords. However, as you progress you will want to know as much as possible about all harmony.
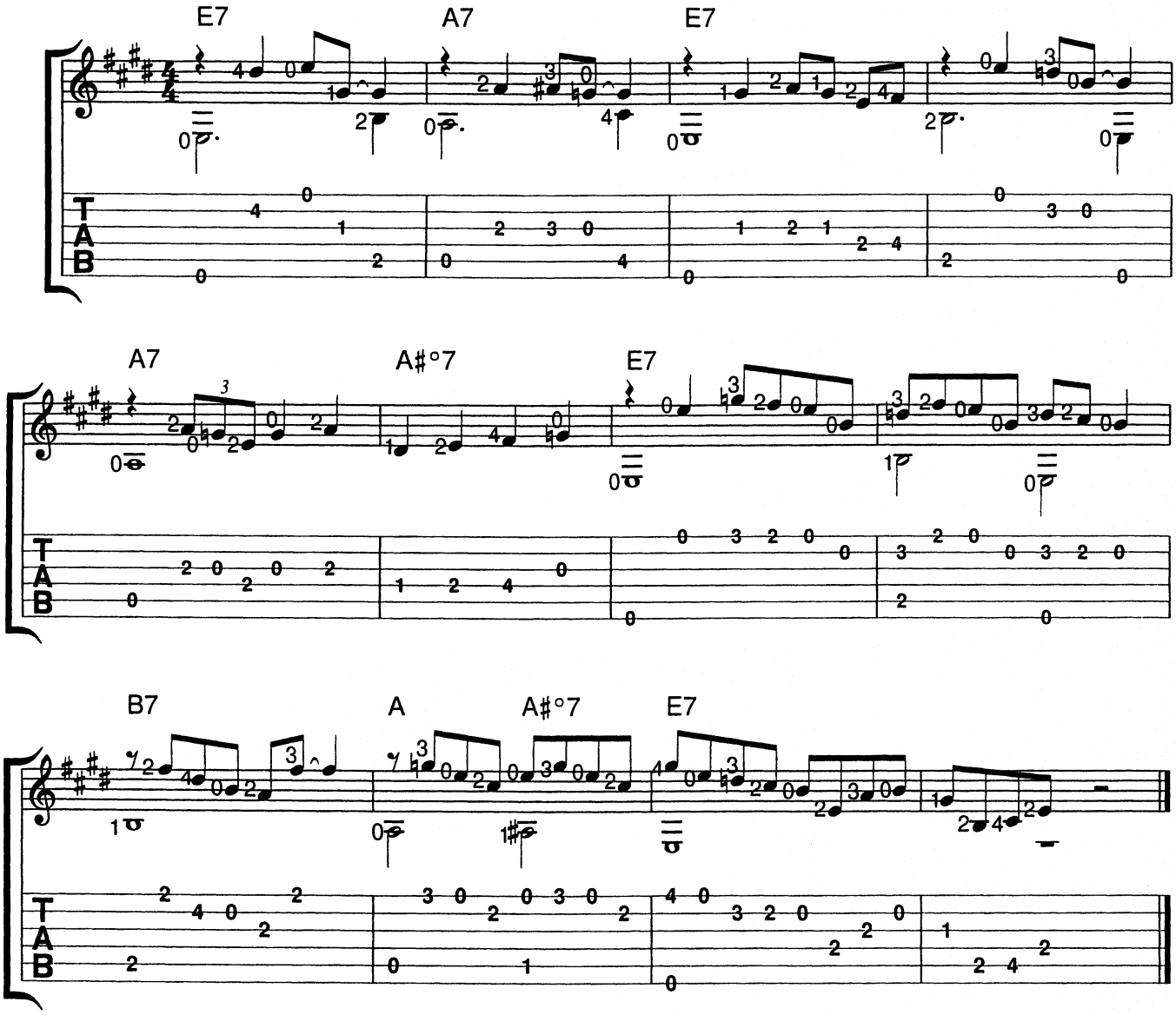
Let's all root for the fifth

Place the root/fifth accompaniment device underneath the melody of the next tune. Experiment placing the fifth higher or lower than the root. You needn't be a root/fifth purist. Mix this device with root-only bass, and a variety of rhythms such as the ones mentioned in Section Two/Part 1. There's not much one can do to super charge or ruin a root/fifth. It always works. Cool.



View of Blues

Another way of de-emphasizing the oom-pah accompaniment while still using only root/fifth is to have bass notes with mixed rhythm moving in quarter, half or whole notes. Variety is the spice of you-know-what.



Your turn

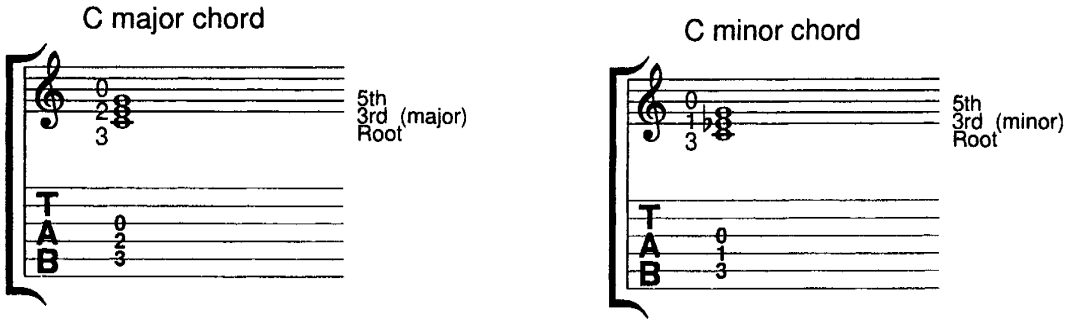
Pick a tune for arranging and explore the root/fifth and mixed techniques used up to this point.

SECTION TWO/PART 4
Marking major and minor

Distinguished notes

Tunes are set in the context of a key, with an associated major or minor scale. A melody gravitates around a major or minor chord built on the first note of a key (Root, or Tonic). The specific type of *third* the major or minor chord has differentiates the character of the chord.

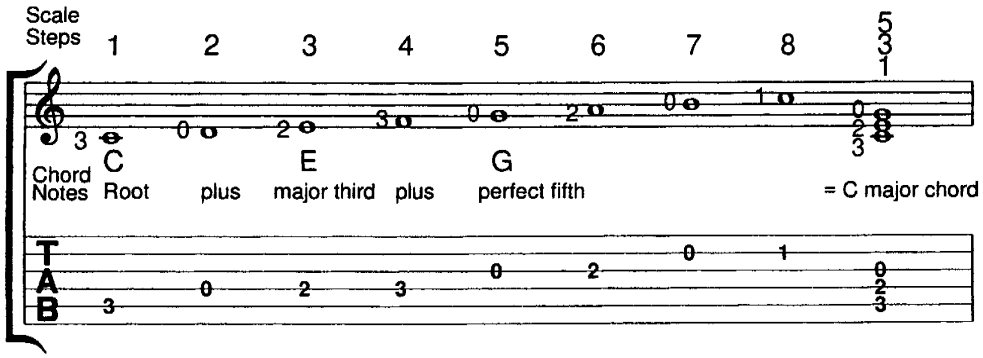
In the two examples below, both chords have an identical root and fifth, C and G. The third of a C major chord is an E and a C minor chord contains an E flat. The distance between C and E is greater than E flat by one fret, or a half-step. The larger third, E is a major third, and the smaller third E flat is a minor third.



Locating thirds using scales

Use the C major scale to locate the major third of the C major chord. Count three steps up from the root, C. Notice the relationship of the scale steps and the chord intervals. Adding the perfect fifth of the scale to the major third results in a C major chord.

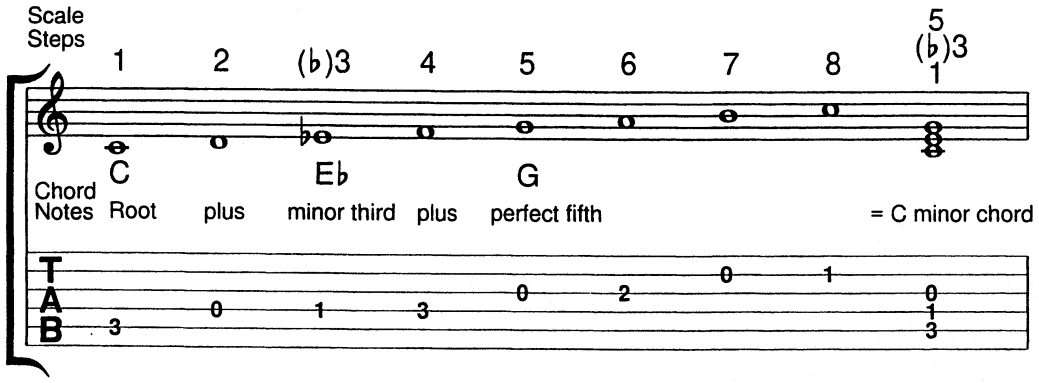
Using the C major scale to locate major thirds



Finding minor thirds

To locate the minor third of a minor chord, you may refer to the minor scale (natural, harmonic, or melodic) of the same letter name as the chord, and count three scale steps up from the root. For now, all you need to know about minor scales is that in all of them the third step is a minor third. Adding the fifth of the scale to the minor third results in a C minor chord.

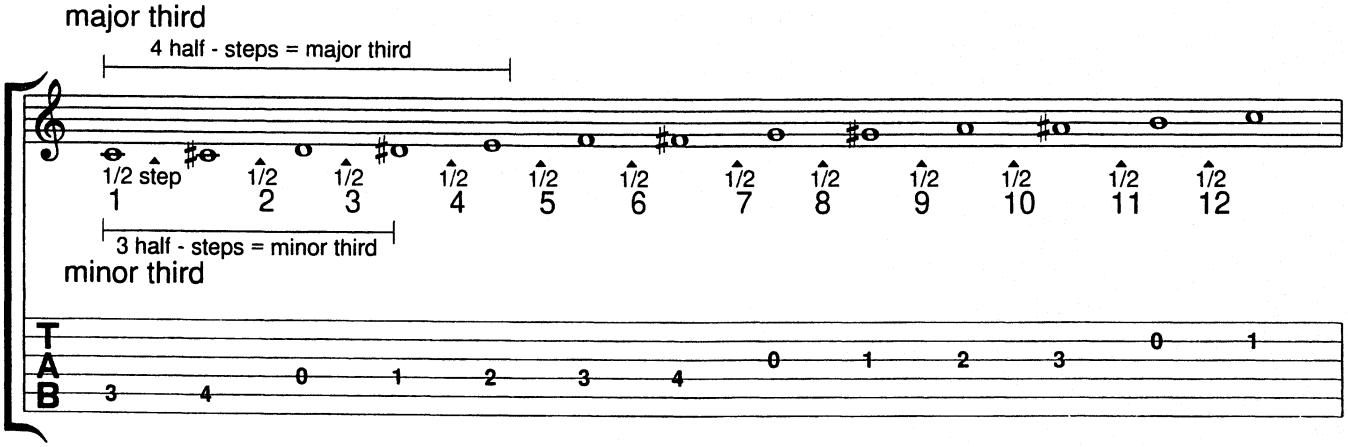
Using the C melodic minor scale to locate minor thirds



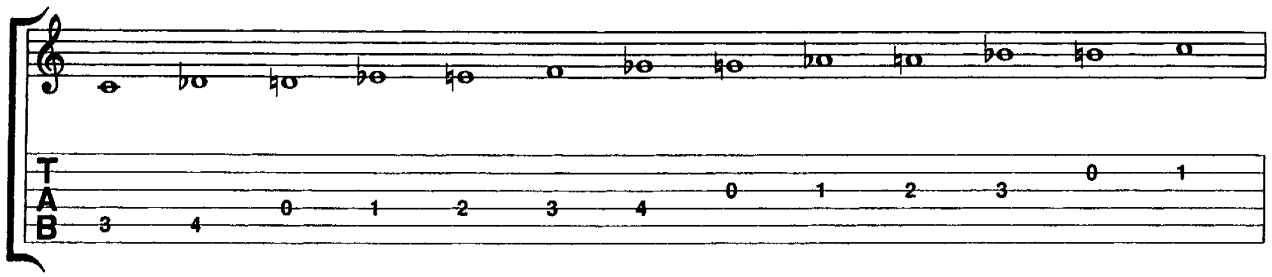
Absolute measuring: the chromatic scale

Here is an alternative method for finding both major and minor thirds and chords. A chromatic scale is a series of notes a half step (one fret) apart, ending on the key note an octave higher. If you use half steps to count the distance between intervals or to analyze chords, the chromatic scale is the only scale you need. In half-step measurement a major third is always four half steps, and a minor third, three half steps.

The chromatic scale spelled in sharps



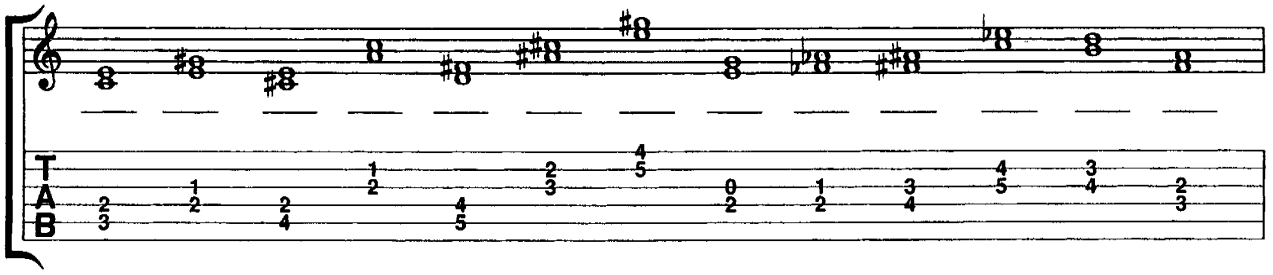
The chromatic scale spelled in flats



Juggling thirds

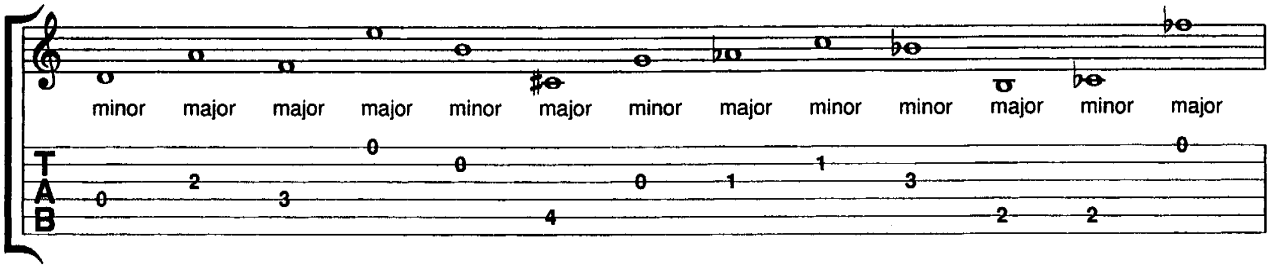
Unless you have had previous experience determining intervals and chords, you will need practice before you can abandon chord charts, chromatic scales, and counting on your fingers and toes. Test yourself by writing in the names of the major and minor thirds below. Answers are at the end of Part 4.

Exercise A



Write the correct note higher to create the requested major or minor third in the exercise below. Use flats, sharps, or naturals when needed. Answers are at the end of this Part.

Exercise B



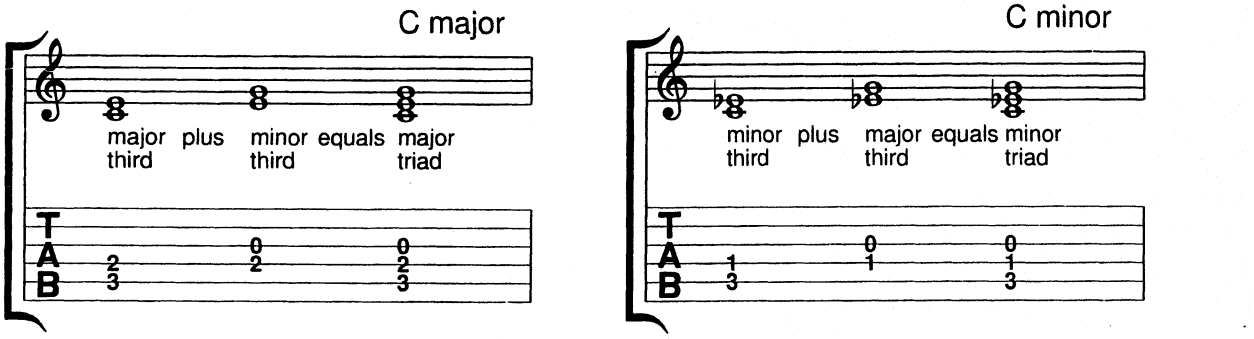
Building chords by stacking thirds

Part 4 has stressed the identification of major and minor thirds that create major and minor chords. The formula:

major third + fifth = major chord
and
minor third + fifth = minor chord

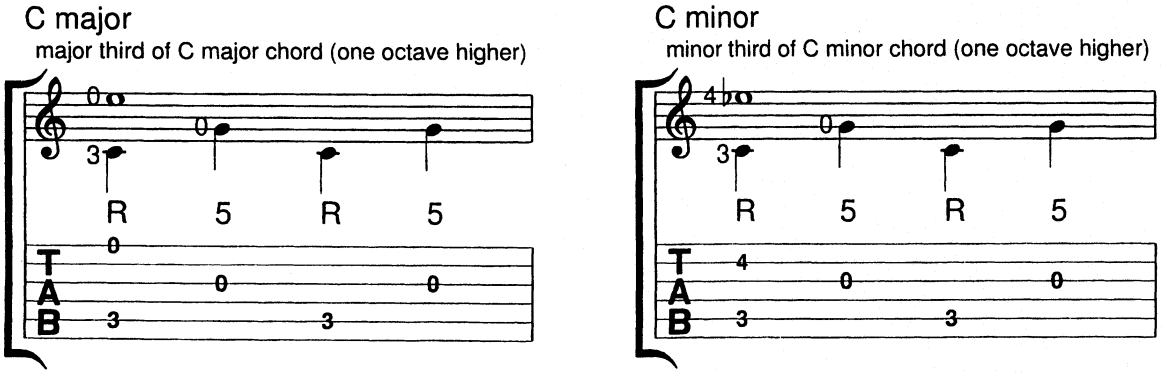
There are two sets of thirds within a major and minor chord. By examination and listening you can see that a major chord is a major third plus a minor third stacked on top of it, and a minor chord is made up of a minor third plus a major third on top. Two thirds stacked together are chords called *triads*.

Two plus two



Using major and minor thirds in arranging

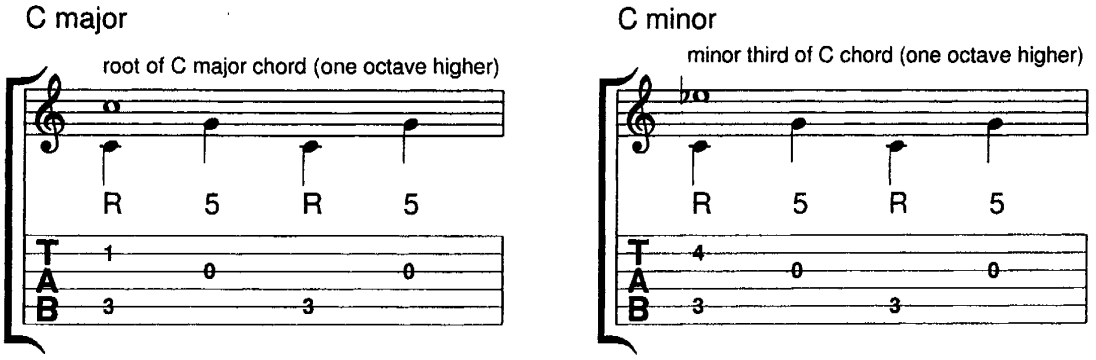
Presume you have one chord in a measure of your arrangement. If the melody in that measure already contains the major or minor third of the major or minor chord indicated above, no additional third is required. In the case of the two examples below, the melody notes define the major or minor sound of the harmony.



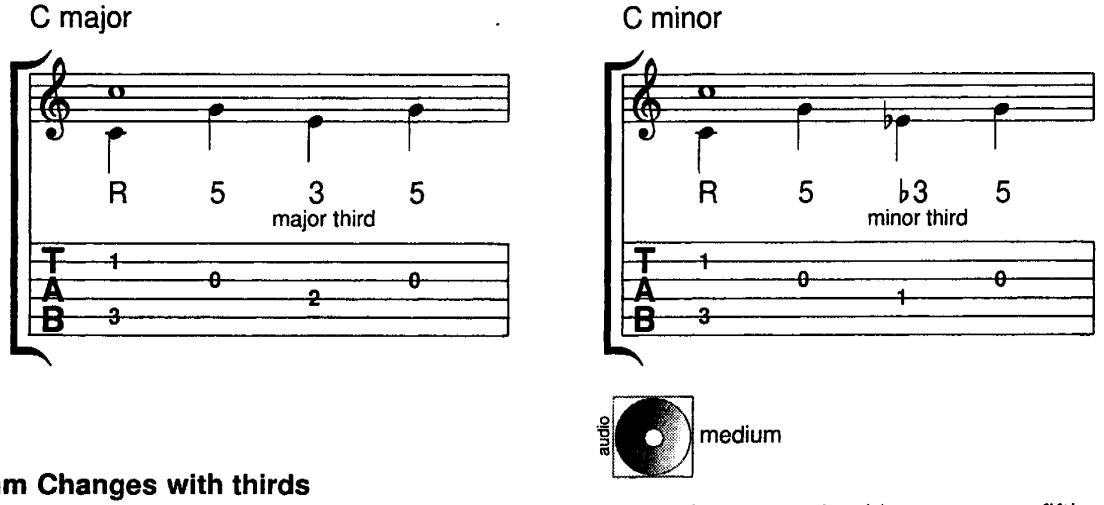
When examining intervals to determine major or minor qualities, ignore octave displacements. Mentally move the upper interval down an octave for easier identification.

Mandatory thirds

If you were to use only root/fifth accompaniment (as below) in the following examples, would the example contain the complete sound of the major and minor chord?



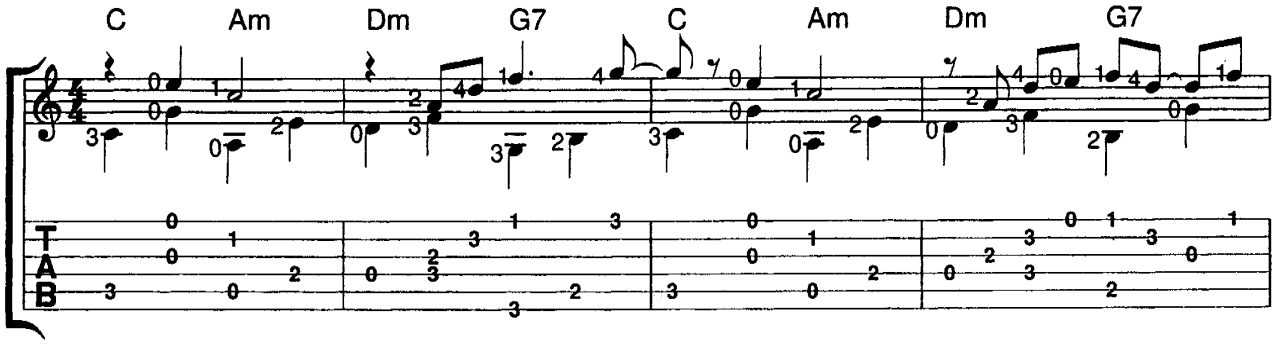
According to the chord symbols the first measure should have the sound of C major; the second, C minor. The C melody note belongs to both major and minor chords, and is not the distinguishing note. The root/fifth accompaniment doesn't define the major or minor sound, either. The accompaniment needs the major or minor third to clarify the specific harmony of each measure. Add the major and minor third in the bass accompaniment.



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Rhythm Changes with thirds

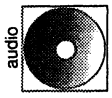
Notice that when the melody is a major or minor third, the bass note is either a root or fifth, and when the melody is other than a third, the third is used in the bass to harmonically identify the chord.
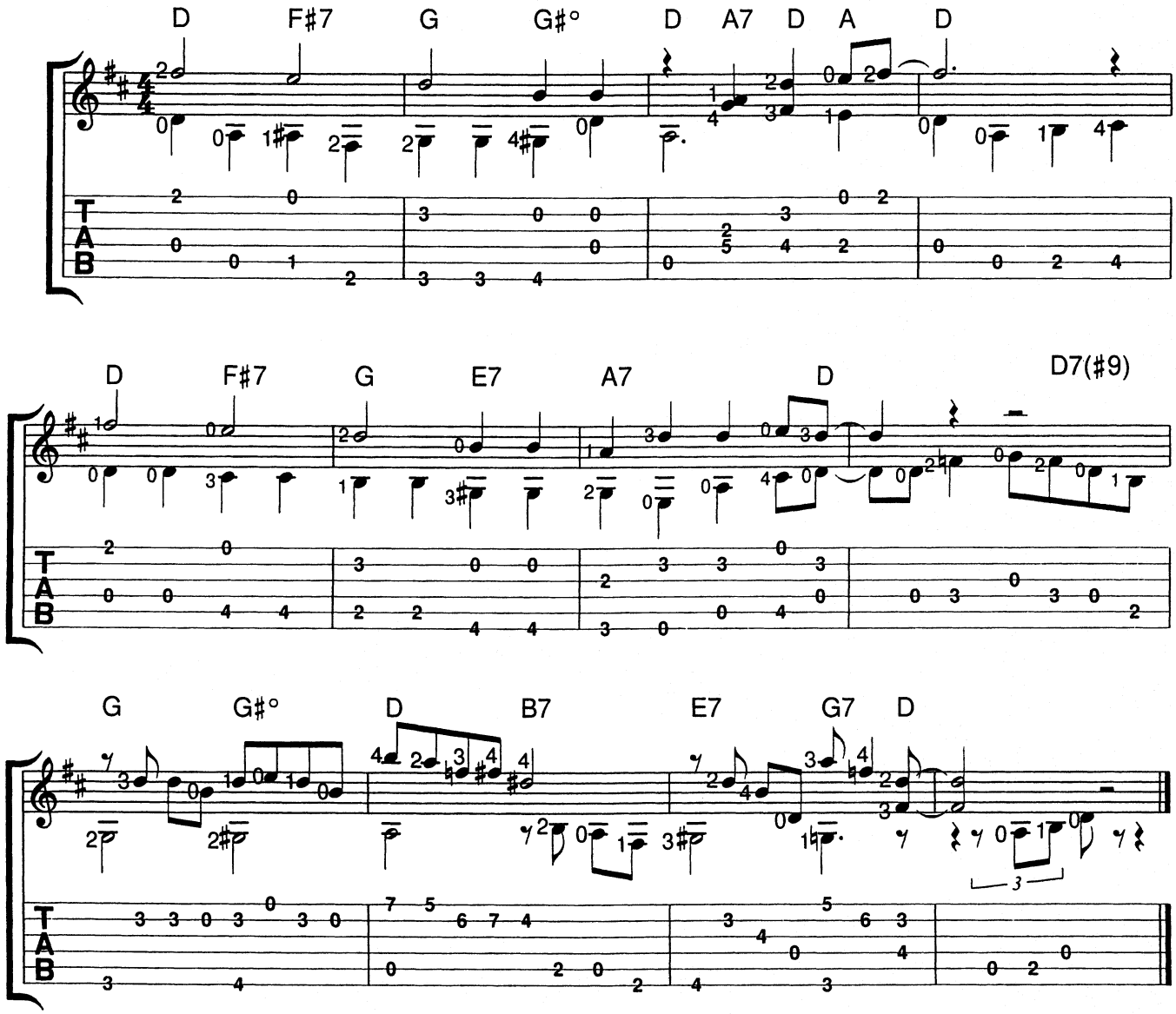


The following piece, *An OK Place to Be,* has a continually active bass part to propel the tune along. Sometimes a walking bass style is used (first two measures) and sometimes a measure has a riff while the melody is not active.

With the addition of the major and minor third as harmony indicator, this tune is more sophisticated than earlier ones.

An OK Place to Be
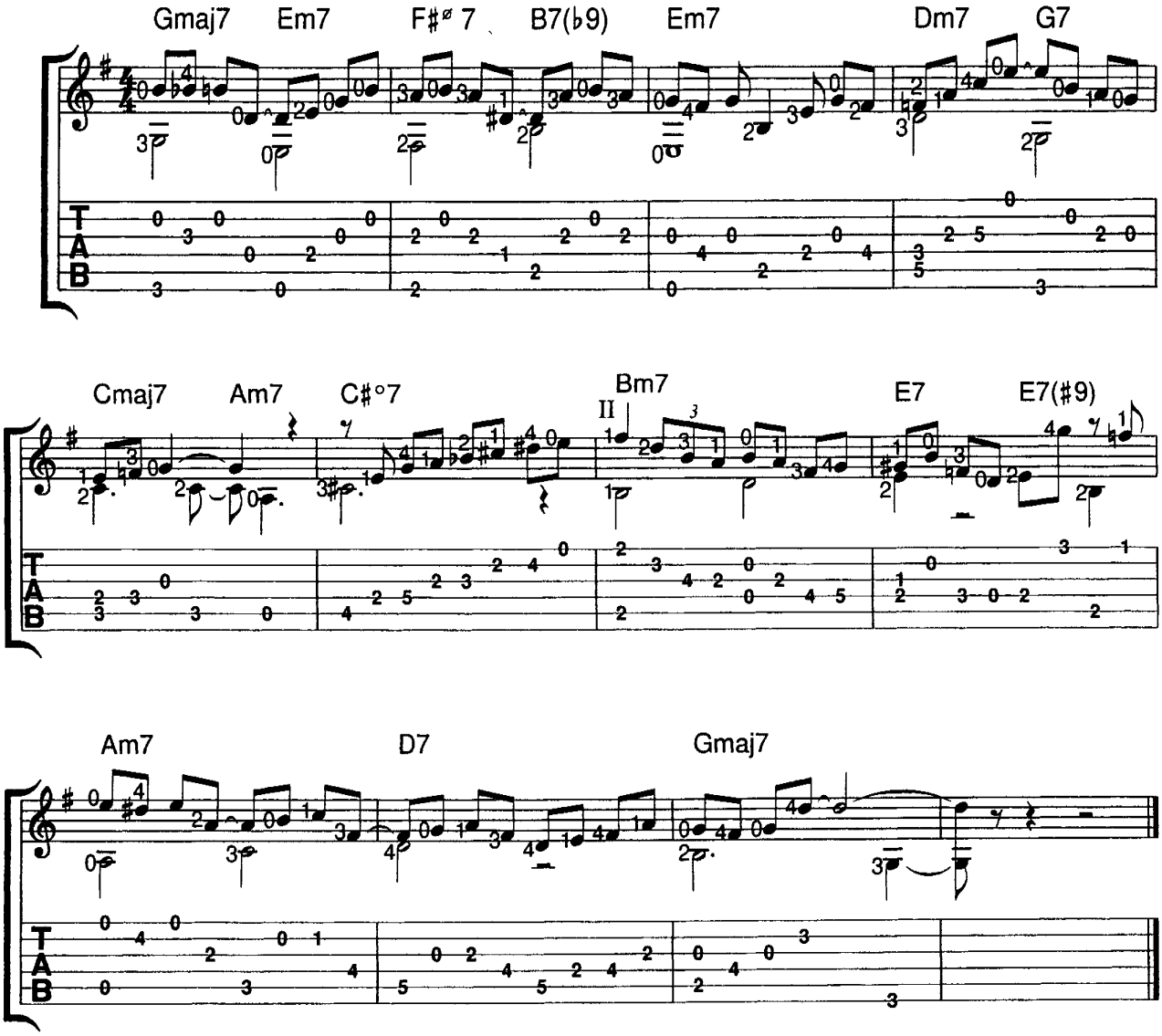


medium



This final tune, a bebop blues, also uses root, fifth, major and minor thirds in the bass. This makes the harmony much richer. The melody is more active, so the bass moves with longer value notes. It is an improvisation on a classic blues progression associated with alto saxophonist Charlie Parker.

Sequences

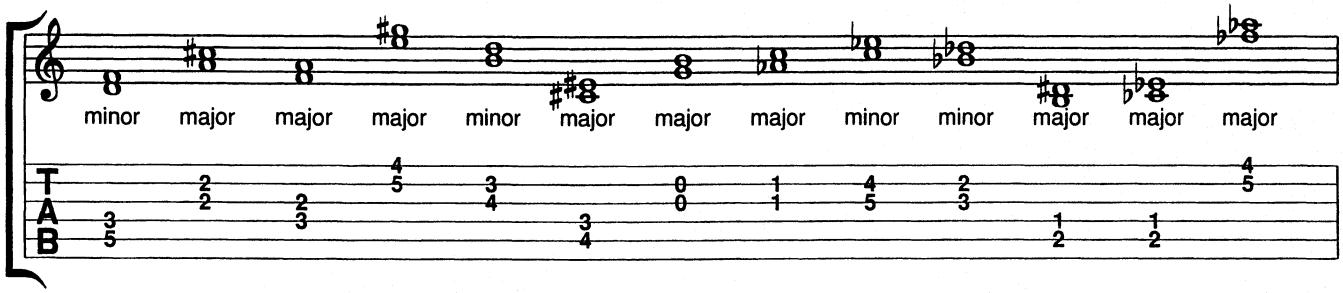
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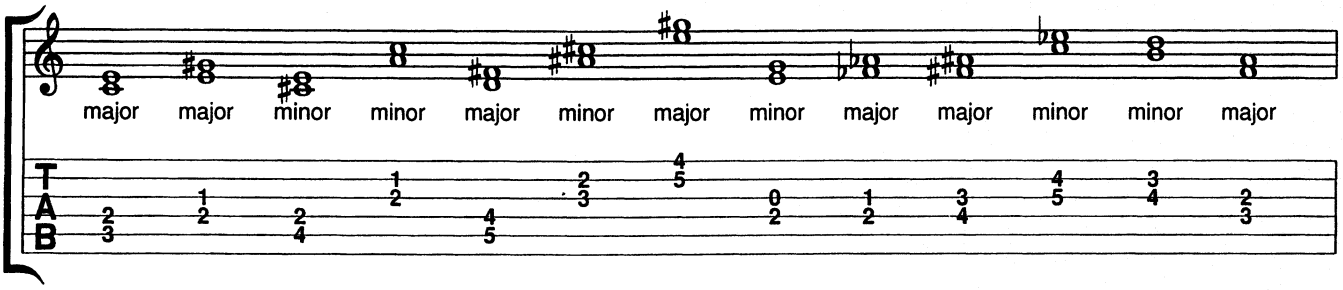
Time for one of your own. Give those chords their harmonic life with major and minor thirds.

Answers to exercises A and B

A



B



SECTION TWO/PART 5
Accompanying with arpeggios

The Natural

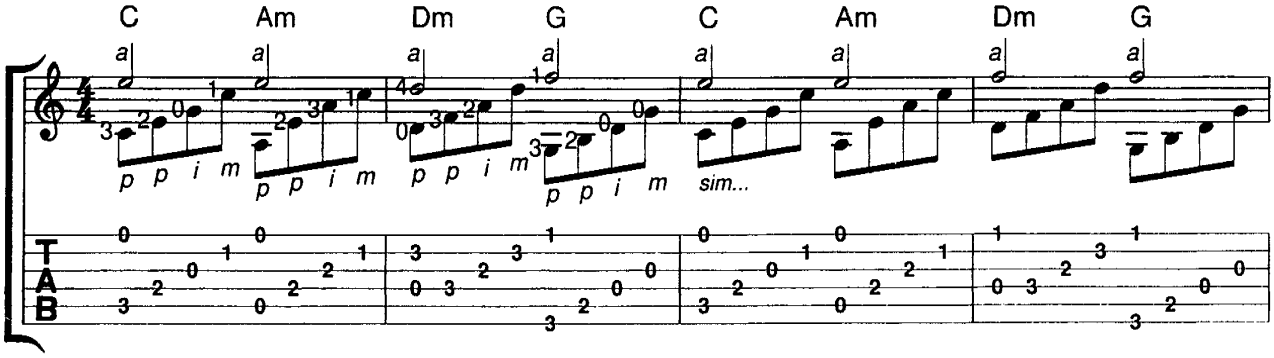
The *arpeggio* ("little harp"), as an accompanying technique, is a guitar "natural." If you began playing fingerstyle guitar to accompany a singer—perhaps yourself—then you already have used arpeggios for accompanying. These fingerpicking patterns using the individual notes of chords are referred to as "broken chords." As a self-accompanied solo guitarist, you play the upper melody part and the lower accompanying part. In this case an arpeggio in a pattern, plain or fancy, is the accompaniment.

Arpeggiation accompaniment works well as a faster flow of notes (eighth or sixteenth notes) accompanying a slower melody made up of whole, half, and quarter notes. There are no fixed rules, however.

Here is *Rhythm Changes* with an arpeggio pattern for accompaniment. To make it physically easier to play, the melody is simplified into half-note rhythms. On the last page of this Part the original melody is restored with arpeggio accompaniment.

Rhythm Changes with arpeggios

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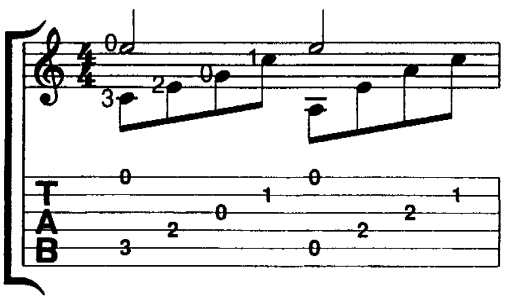
Right-hand fingering

The right-hand fingering for the arpeggiation above is typical. When the arpeggio lies across several strings—as it does most often—*p* plays the lower string(s), while *i* and *m* play the middle and higher strings. Use a *free* stroke as you progress with *i, m* and *a,* from low strings to high, and you will not inadvertently damp the lower strings.

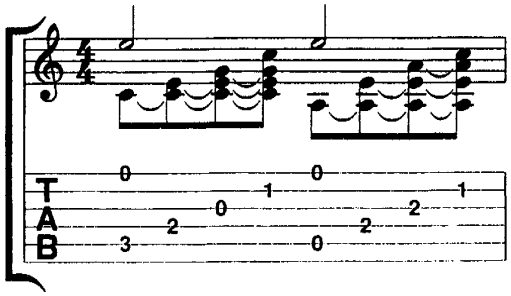
Since *p, i,* and *m* are occupied playing the arpeggios, use the *a* finger, rest stroke, for the melody when needed.

Left-hand fingering

Sustain the arpeggio note group by holding the left-hand fingers in place. The first measure of the simplified *Rhythm Changes* is still *written* this way:



but *sounds* like this:



The notes will ring into each other, sounding much like a harp or piano with its sustain pedal depressed. Ties for sustaining arpeggios are not often found in printed arrangements. It would be more accurate, but too cumbersome to read.

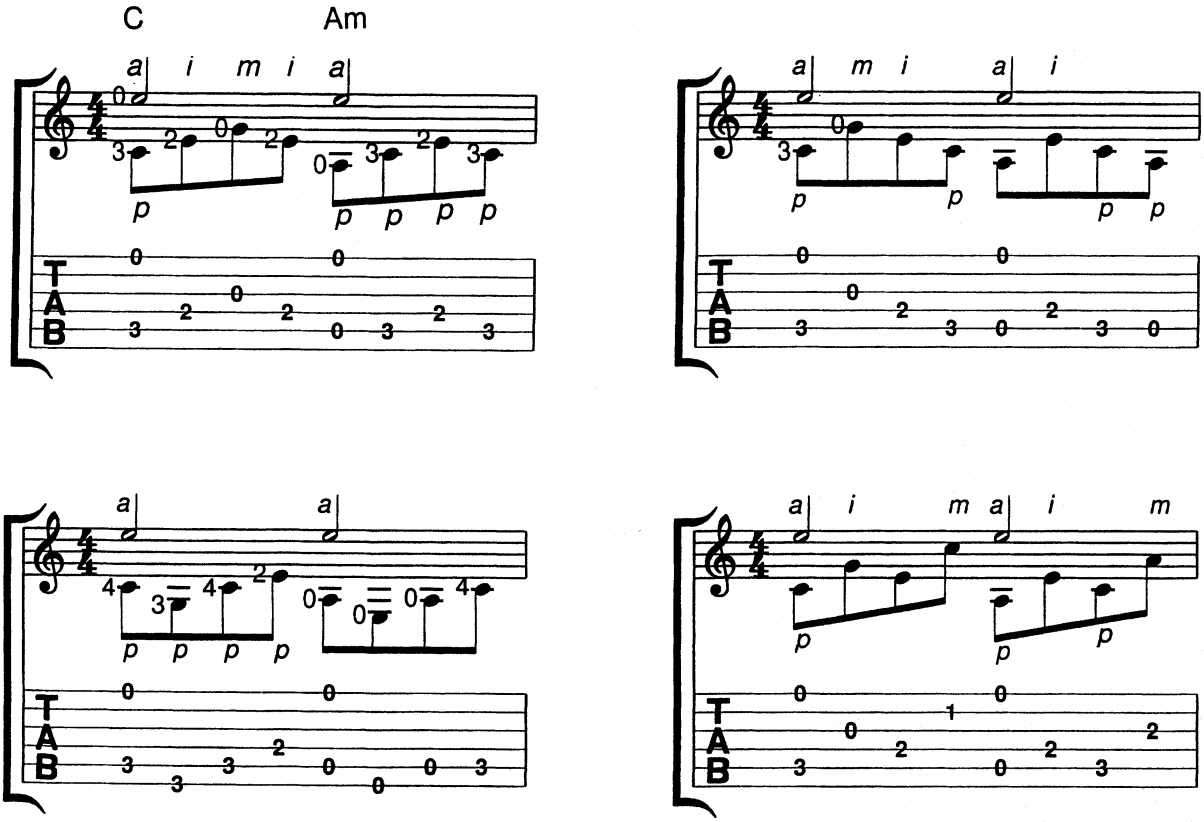
Alternate arpeggiation style

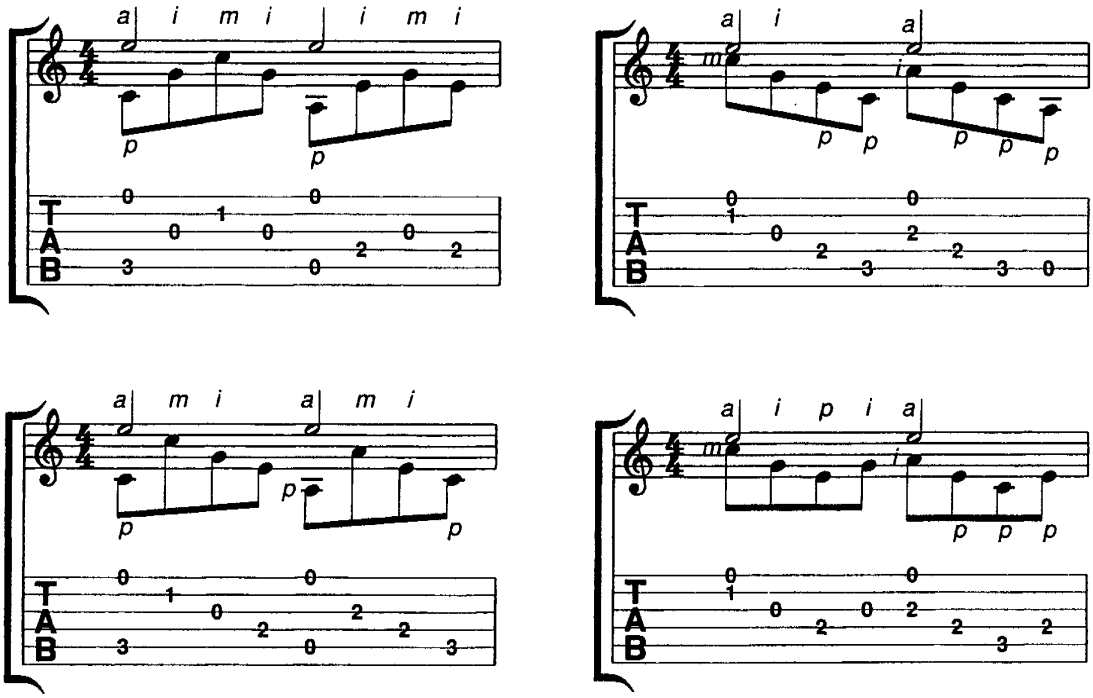
Arpeggios can be played in a detached, separated manner, with no notes melding together. On guitar, this usually happens more often in single note melody lines, not as an accompanying device. Therefore, you must use your taste and experience to decide when and where to sustain the broken chord and when to purposely separate the notes.

For further study of arpeggiation in guitar solos, examine the classical guitar works of Guilani, Aguado, Sor, and Carulli.

Arpeggio samples

Below are some possibilities for the first measure of the simplified *Rhythm Changes*. While the choices are many, I have limited these arpeggiation patterns to those starting on the root of the chord so that you can easily analyze them. Arpeggiated eighth note rhythms are very common and are used here. Do experiment with other note values, including mixed rhythms. The choice of notes, note order, and rhythmic possibilities are limited only by your imagination and technical abilities.





Reality enters

Real-world melodies don't usually move in simple half notes placed on the high E string, conveniently out of the way of your accompanying arpeggios. You will have to make accommodations. For instance, watch that your choice of arpeggiation doesn't reach higher than the melody, which might obscure the melody and confuse the listener.

If you set up an arpeggiated upward sweep from the sixth string toward the first as the primary pattern, keep it going as best you can. If you run out of room because the melody is slow, insert some passing tones between the existing lower notes to stretch it out rather than change the direction of the pattern. Musical hamburger helper?

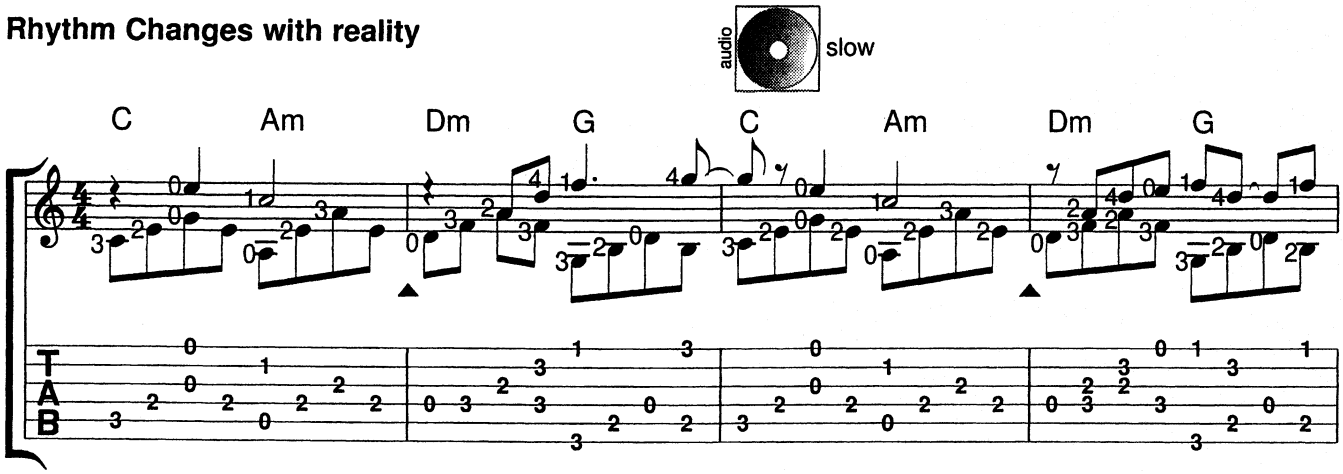
The melody might need transposing into a higher key to allow room for an arpeggiated accompaniment an octave lower. These techniques were introduced in Section One/Part 1.

You may find it impossible to sustain every note of the arpeggio because of fingering problems, such as having to play two consecutive notes on one string. Go for the overall effect, and don't get crazy over the shorter duration of a single note. Notice the left-hand fingering adjustment in the second measure of *Rhythm Changes* with arpeggiation, next. The first open D drops out—there is no way to sustain both D and the following F on the same string. The same thing happens in the fourth measure.

The following arrangement contains mixed rhythms, paired eighth notes in both top and bottom parts, and an arpeggiation pattern that could have collided with the upper melody notes. To avoid interference, I chose an arpeggiation pattern with a narrow range.

For starters, practice each part separately so that you can then join them more easily.

Rhythm Changes with reality



If you notice that the melody of the tune you wish to arrange continually leaps up and down wildly, abandon arpeggiation for that particular tune and choose another accompaniment technique. That's part of dealing with reality, too.

Your turn

Find a melody to your liking that moves in longer note values, and accompany it with arpeggiation only. Try starting the arpeggiation on a note other than the root of the chord. Experiment with the range of the piece. Using only one arranging device is too much of a good thing, so incorporate other accompanying techniques previously used. Avoid the kitchen sink approach, however.

SECTION TWO/PART 6

Harmonizing a melody with a third below

You have been arranging with melody and bass notes. You've made a point of creating an accompanying part with a separate, complementary rhythm to the melody. Now take a look at *paralleling* the melody with a harmony note underneath it.

Quick and EZ thirds

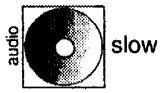
A simple way of harmonizing the melody is to use a note that is three scale steps below the melody. It is also familiar to you (whether you realized it before or not), as you have probably "faked" this harmony at casual group sing-alongs.

Look at the sample below to see how thirds closely follow along underneath the melody. Examine and play the melody of *Rhythm Changes* harmonized in thirds, below. Then dig into the explanation in the accompanying discussion, using the reference chart immediately below the tune. You need to understand the process of working with thirds in your own arranging.

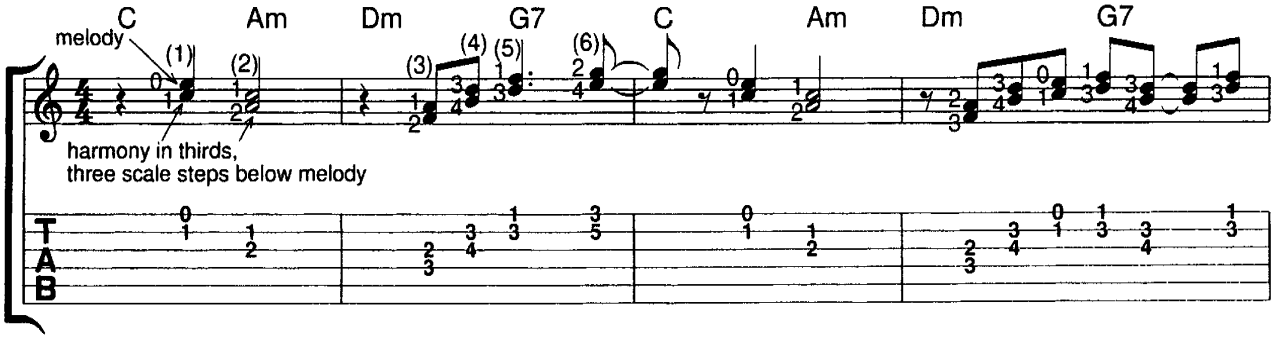
Making the top note ring out

Usually the way to pluck a strong melody line is to use rest strokes as much as possible. Since thirds are on adjacent strings, the free stroke must be used. To make the top melody note louder, just *do it.* Isolate the highest string and tug at it more forcefully than the lower string of the chord. It takes awareness. For this first example, you may use *p* and *i* together. Then try *m* and *a* together, which is what you will need when you add the thumb soon.

Rhythm Changes in thirds



RH: *p* and *i;* free stroke, or *m* and *a,* free stroke



Interval makeup of chord symbols

Chords:	C	Am	Dm	G7	C	Am	Dm	G7
7				F				F
5	G	E	A	D	G	E	A	D
3	E	C	F	B	E	C	F	B
1	C	A	D	G	C	A	D	G
Intervals	Chord tones							

Perfect matches—or not

When you are harmonizing a melody note with a note a third below, the lower note may or may not be part of the chord harmony indicated by the chord symbol above it. Chord tones contained in the melody match the chord perfectly, obviously.

In the first measure on page 91, the melody note E (1) is the major third of the C major triad indicated by the chord symbol. The harmonizing third below it is the root, or first note of the C major chord.

The next note, C (2), is also the third of the Am chord above, so again the harmony third below is the root of the chord Am.

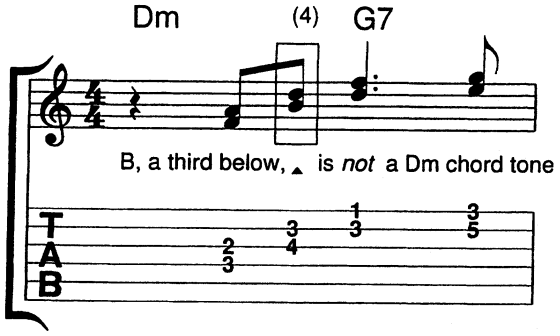
A (3), in the second measure, is the perfect fifth interval of the Dm triad. A third below this fifth would be, of course, the third. Another chord tone.

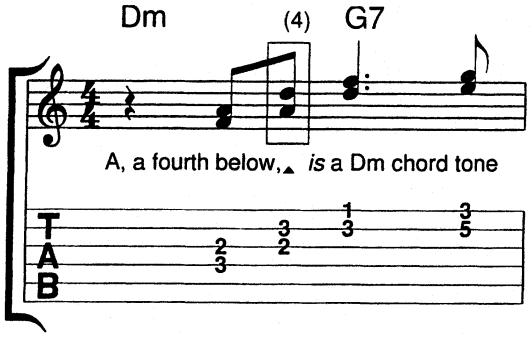
When the melody note is the seventh of the chord, as the F (5) in the G7 chord in the second measure, the third below it would be the fifth of the chord.

In all of these cases, the harmonizing note three scale steps below is contained in the chord indicated above.

Adjusting the fit

D (4), in the second measure, is the root of the Dm chord harmonized a third below with B. It is not a Dm chord tone. Should you let it go or change it? How can you decide? One could argue that the B, as an eighth note, goes by so quickly that it does not jar the ear. Even melody notes are rarely all chord tones. In the big picture you need only to make the *total effect* sound like the chord indicated. Non-chord tones make for the interesting spice in an otherwise dull chord-tone-only dish. It's your ear and your decision. If you want to make the harmony for D nearby and a chord tone, use the perfect fifth of the G7 chord, A, four steps below.





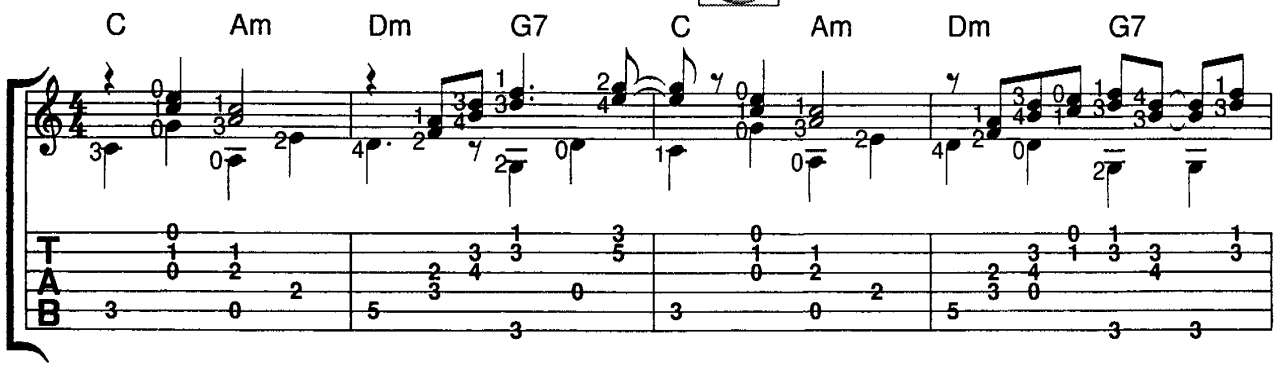
G, (6) in the second measure, is also the root of the G7 chord. For this EZ, quick-and-parallel third harmony method, E is the note below. It's a non-chord tone of G7. What to do? It's also an eighth note. Let it stay? Change it to the fifth of G7, D, four steps down? It's your choice.

Bringing back the bass

A melody harmonized only in thirds can progress by itself for a section of a tune, but probably not for the entire song. Put the bass back in. Even a simple root/root and root/fifth bass can turn the melody with thirds into a full three-part arrangement of melody, harmony and bass. Note the alternate fingering on the first D of measures two and four. It allows the note to sustain a little longer.
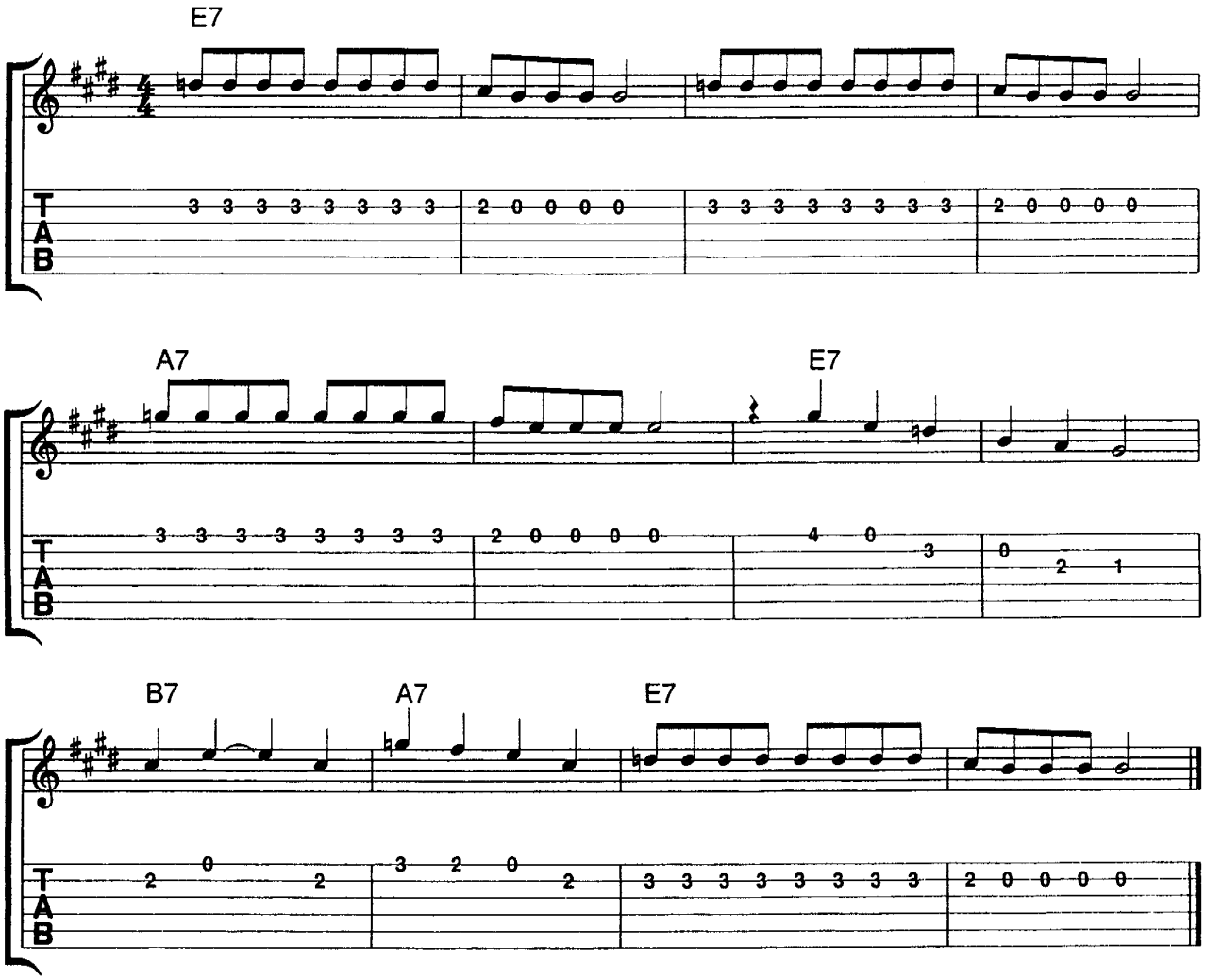
Rhythm Changes in thirds plus bass

audio slow



Third this blues

Try putting thirds below each melody note. Follow the chord symbols to check for the correct third, and/or look at the **TABLE OF THIRDS** on the next page. Adjust according to your ear. Add a simple bass.



Here is one possible arrangement of the blues with the melody harmonized in thirds and simple bass added. Examine each melody and harmony note below to see how it fits into the scheme of things. Would you have changed any of the notes to be more in harmony with the chord symbols, or would you let all or at least some stand as is?

audio slow

Third this blues (completed)

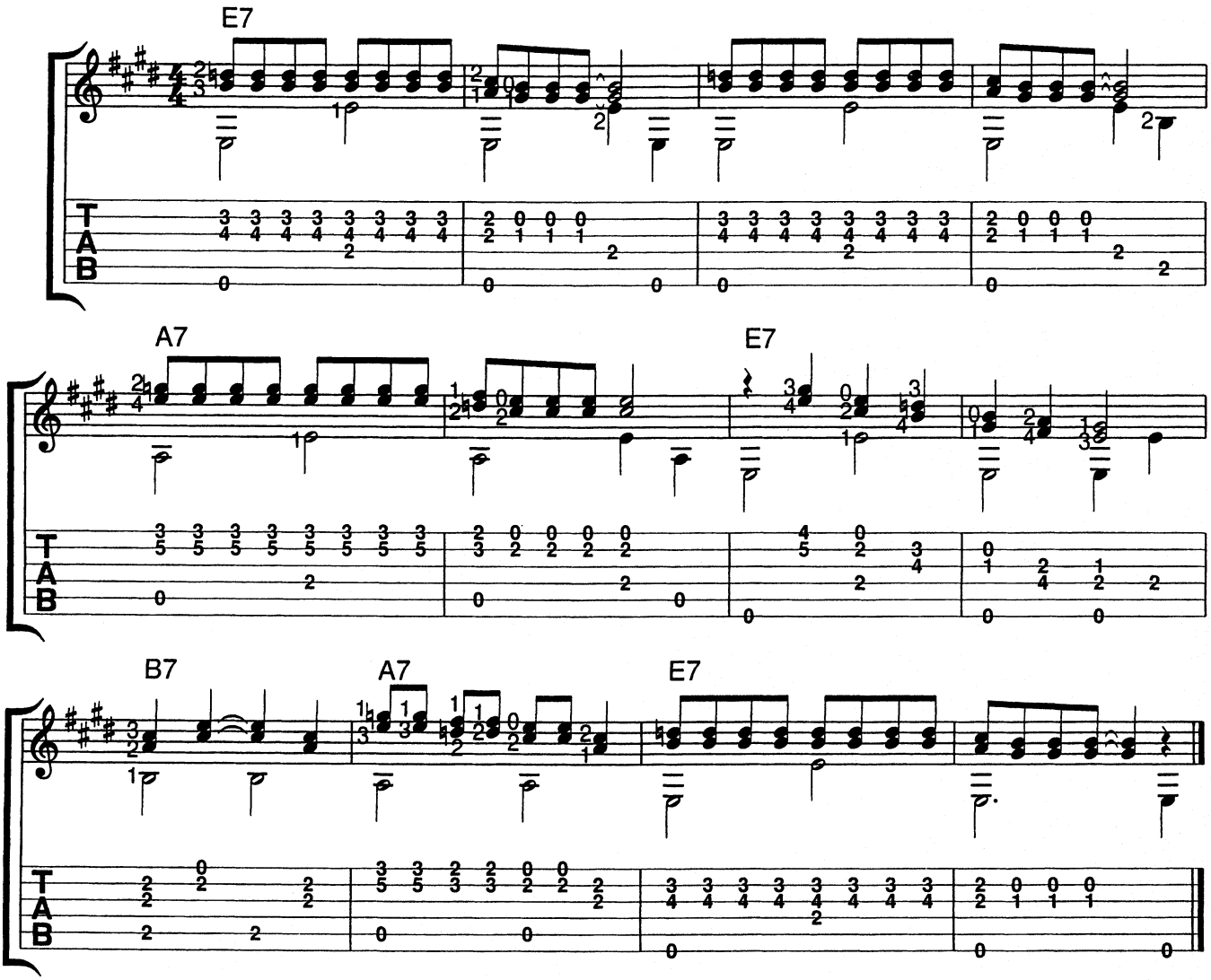


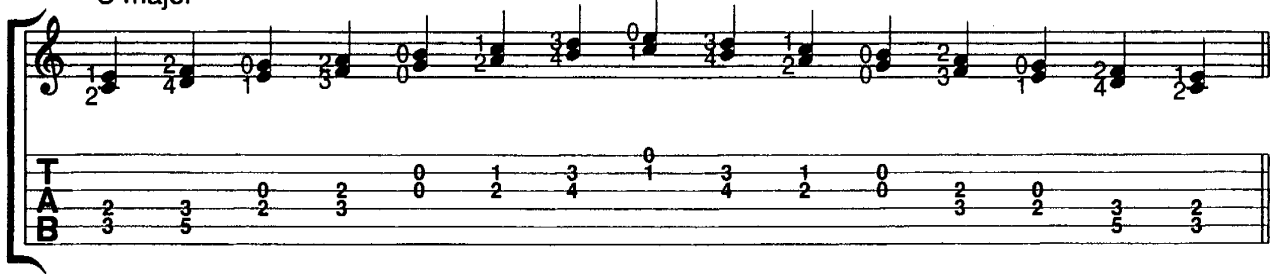
TABLE OF THIRDS

Now that you have some experience in arranging with thirds, you may not need further help. The following twelve major scales are harmonized in thirds. You can use them simply as look-up tables, but I encourage you to make scales in thirds as part of your daily practice routine. You want not only to write arrangements using thirds, but to play them with facility, too. To keep yourself from getting into a rut, make up little variations, such as playing the top note twice and the bottom note once, or staggering the notes, or changing the rhythm.

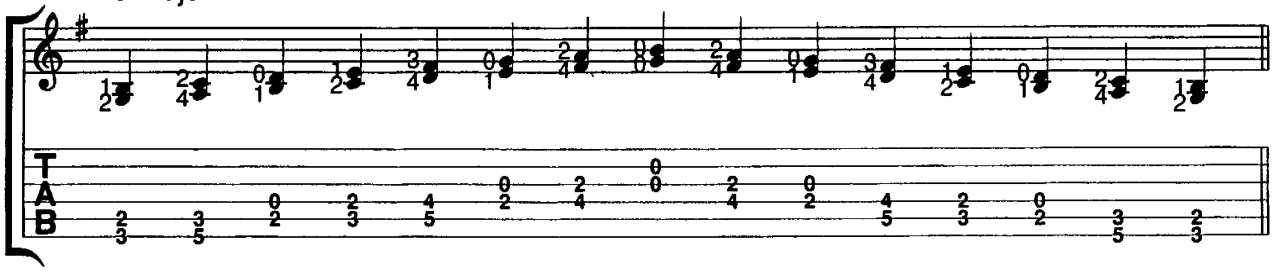
The first six keys have been fully fingered. You should be able to finger the rest yourself.

SECTION TWO/PART 6: HARMONIZING A MELODY WITH A THIRD BELOW

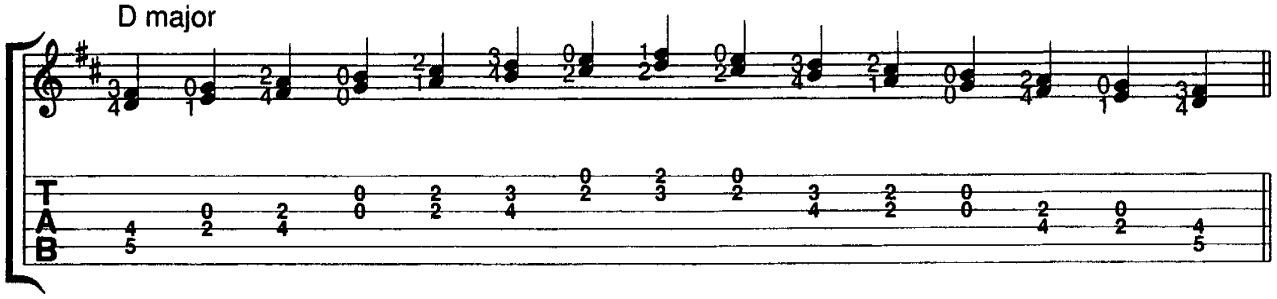
C major



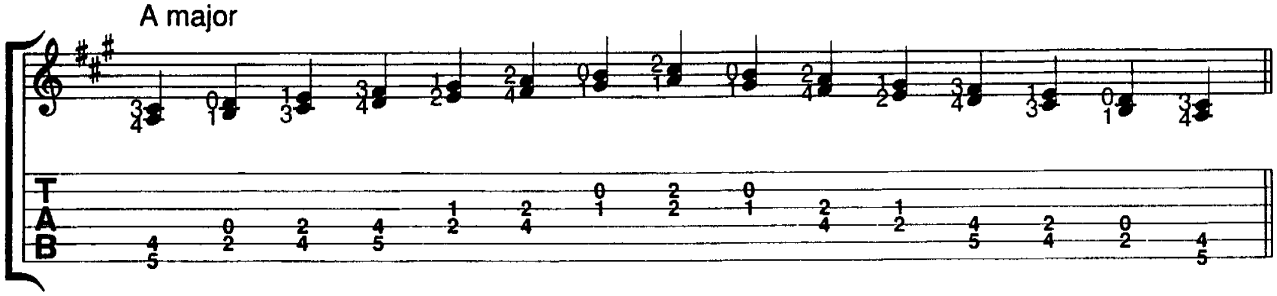
G major

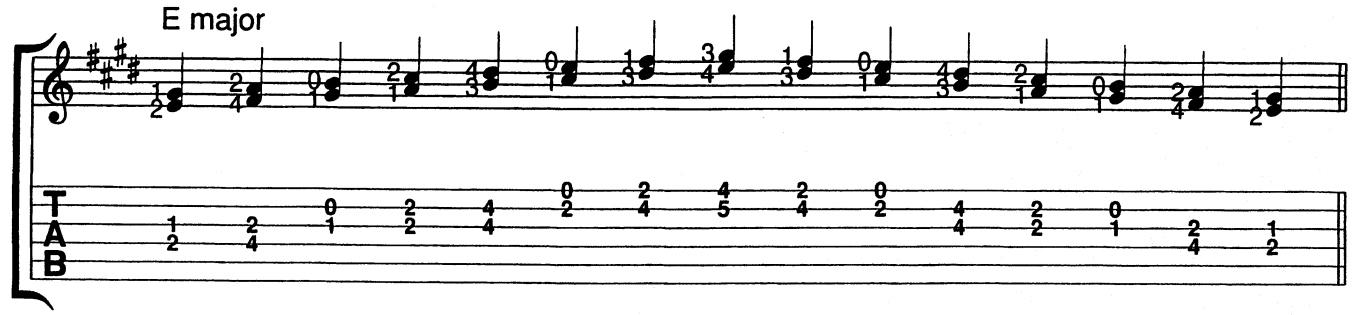


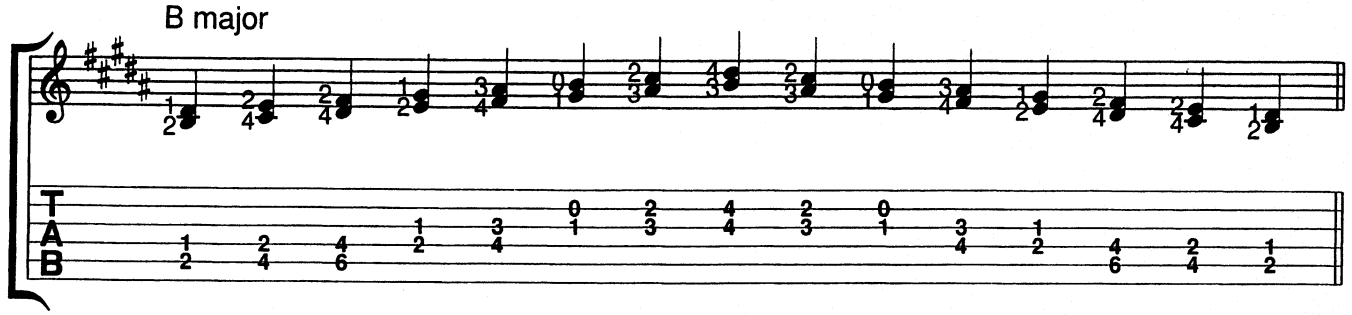
D major



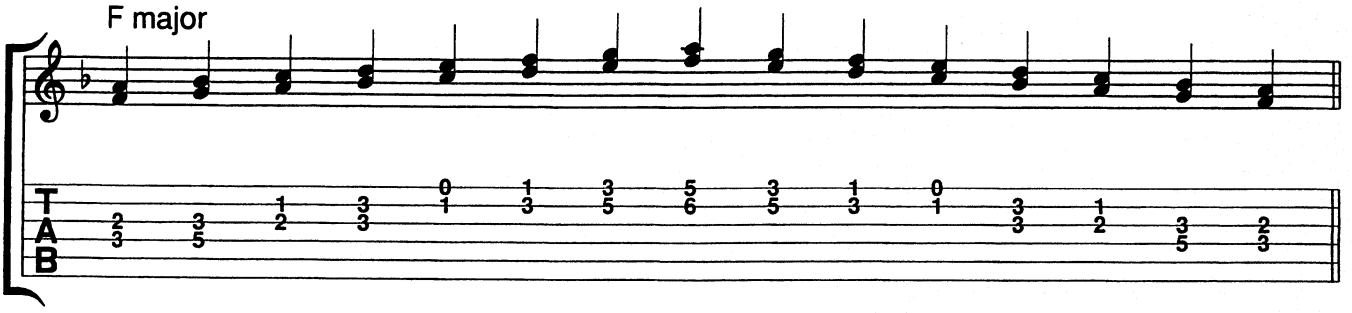
A major

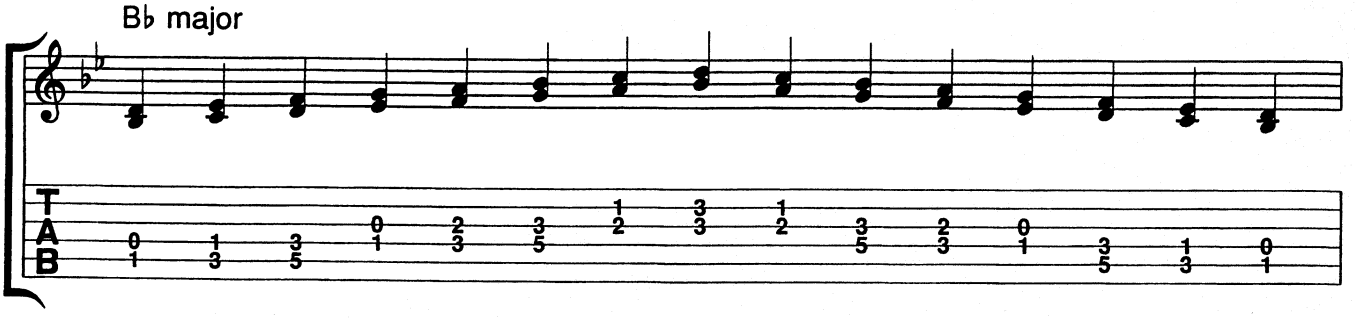


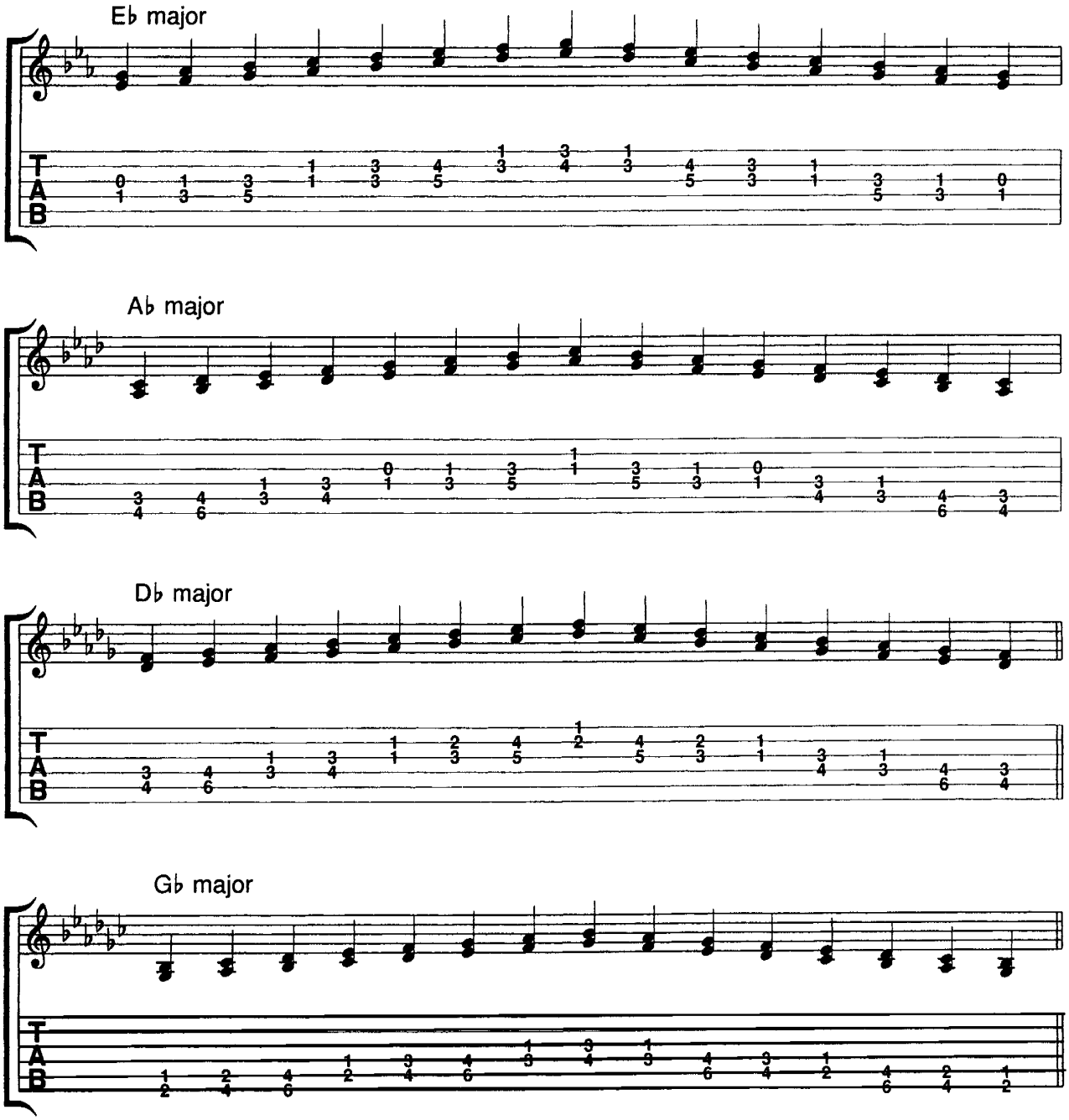




Continue fingering as above.





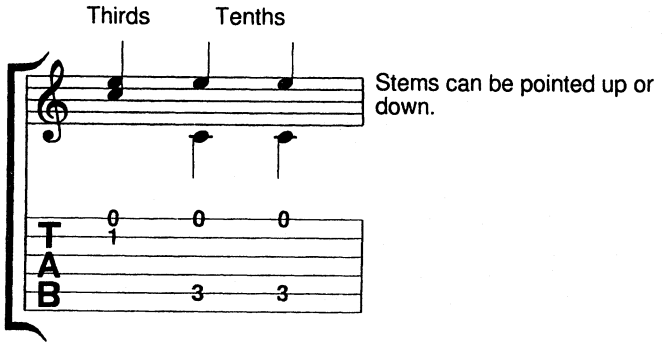


And now, here's—you! Write a solo guitar arrangement primarily using a third paralleling the melody. Include bass accompaniment with a rhythm independent of the melody and using the bass devices presented so far. Cook, stir, season, and present to your guests.

SECTION TWO/PART 7
Harmonizing with tenths

Tenths: the dropped third

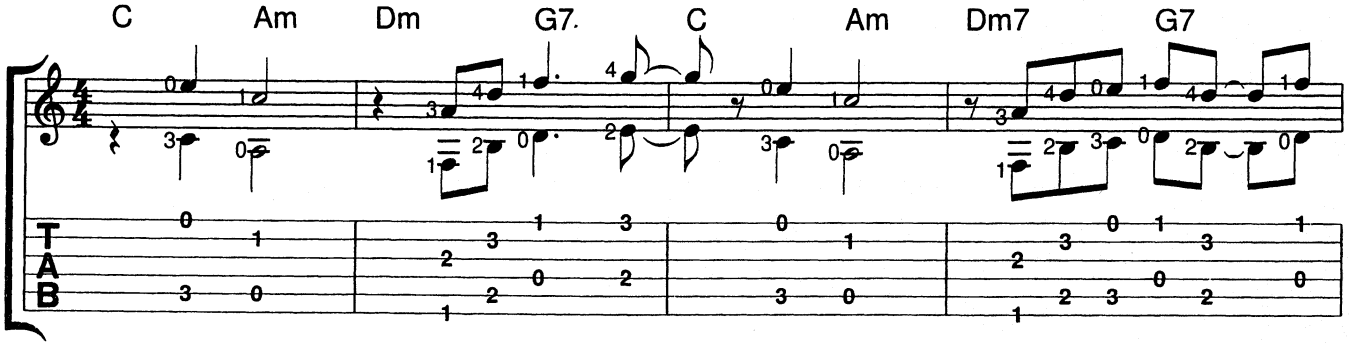
In Section Two/Part 6 you worked with harmonizing the melody with a third below the melody following like a shadow. You could do the same with the third dropped an octave lower. An octave plus a major or minor third ten scale steps below (or above) the melody note is a *tenth.* Without specifically identifying them as such, you've already used them to mark major or minor sounds in recent parts of Section Two.



You might use tenths the same way you've used thirds, paralleling the melody. Play the example below to hear the effect.

audio slow

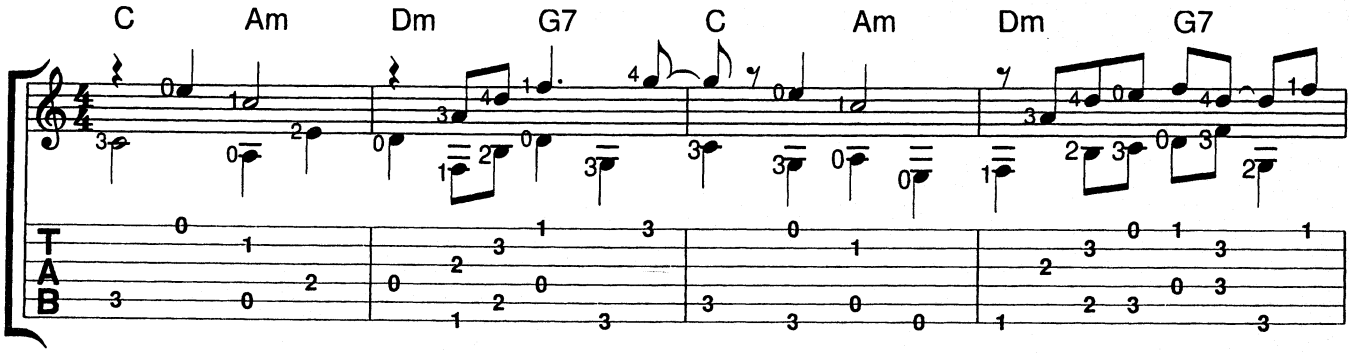
Rhythm Changes with parallel tenths in the bass



You probably would *not* use parallel tenths throughout the arrangement. For one thing, the melody would then have the same rhythm as the bass rhythm, as shown in the four measures above. The tenth does often function as a bass note, but only infrequently does it move parallel to the melodic rhythm. More often it has its own independent rhythm. Check for tenths in the example below.

Rhythm Changes with mixed intervals

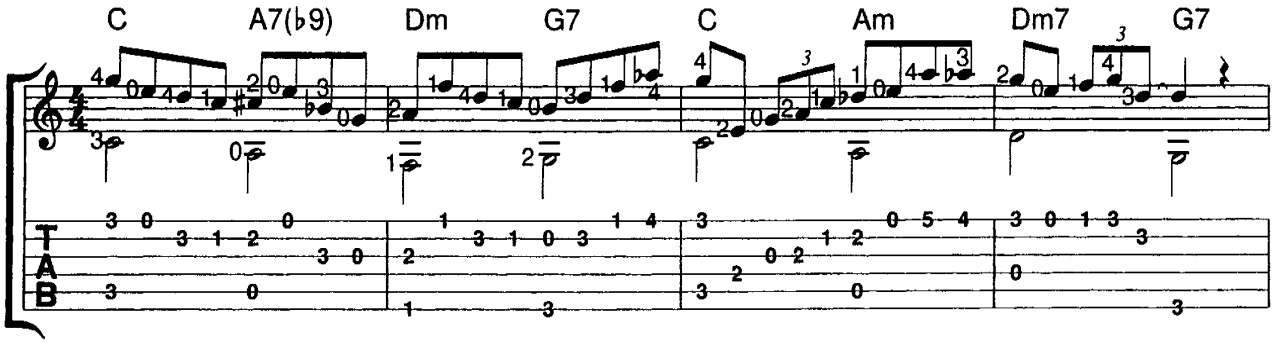
audio medium



audio medium

Improvisation on Rhythm Changes

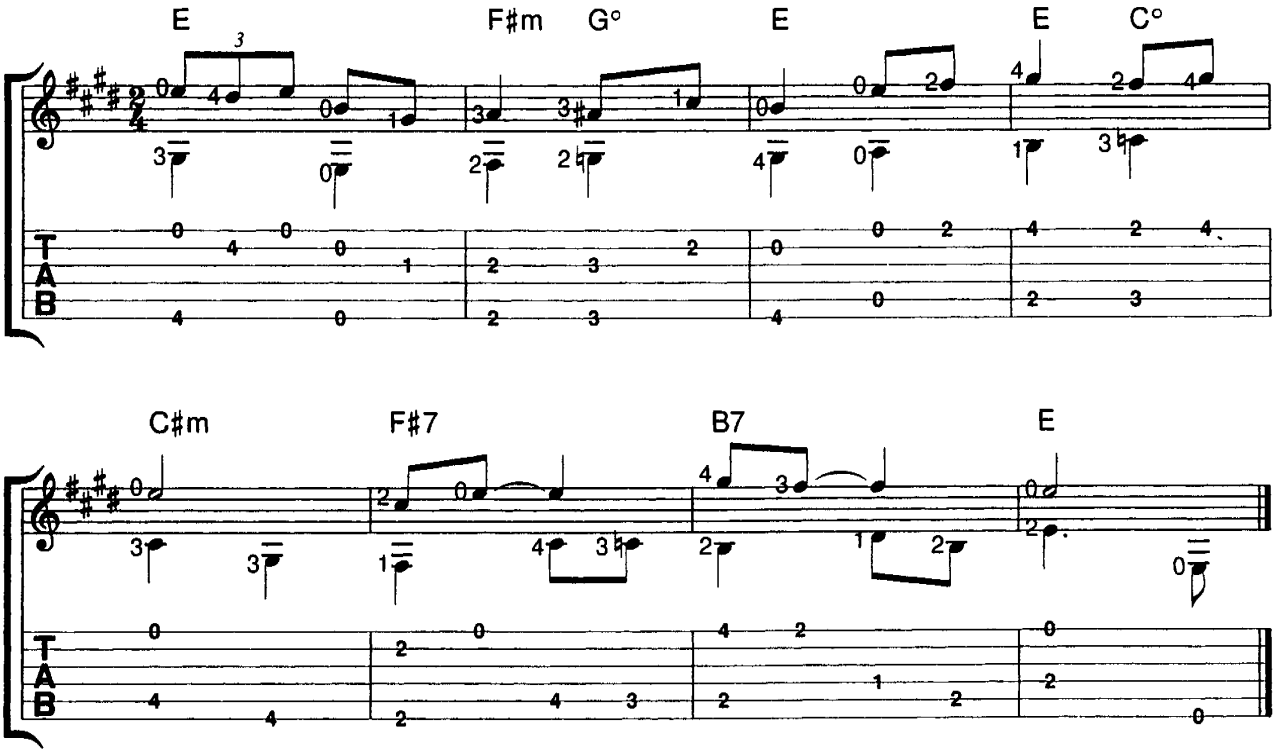
The melody below has been turned into a bebop improvisation based on the harmony of *Rhythm Changes*. Half note duration tenths are used in the bass.



Here is a complete but short tune using tenths mixed with other intervals.

Trippingly, with tenths

audio medium



audio medium

Walking tenths

While tenths are not often used to parallel a melody, they can be used to accompany another musician who is playing melody. When working with major and minor tenths, use the same principles to adjust the harmony as discussed in Section Two/Part 4, *Marking Major and Minor.*

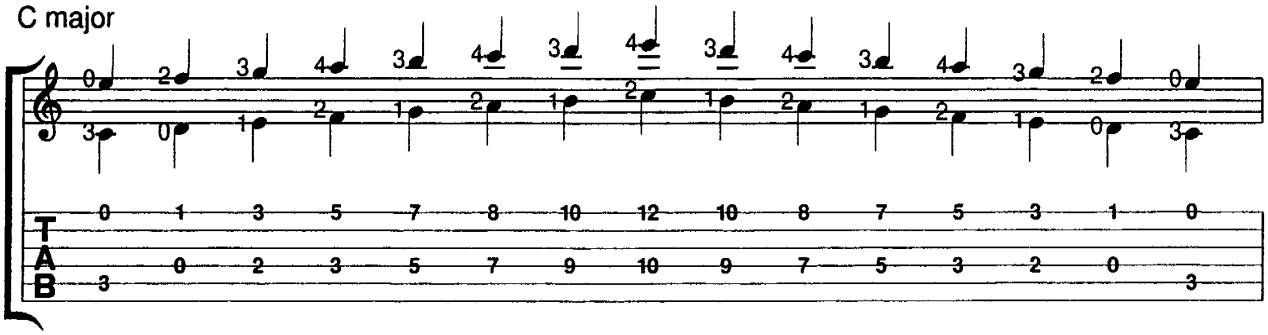
Accompaniment using walking tenths
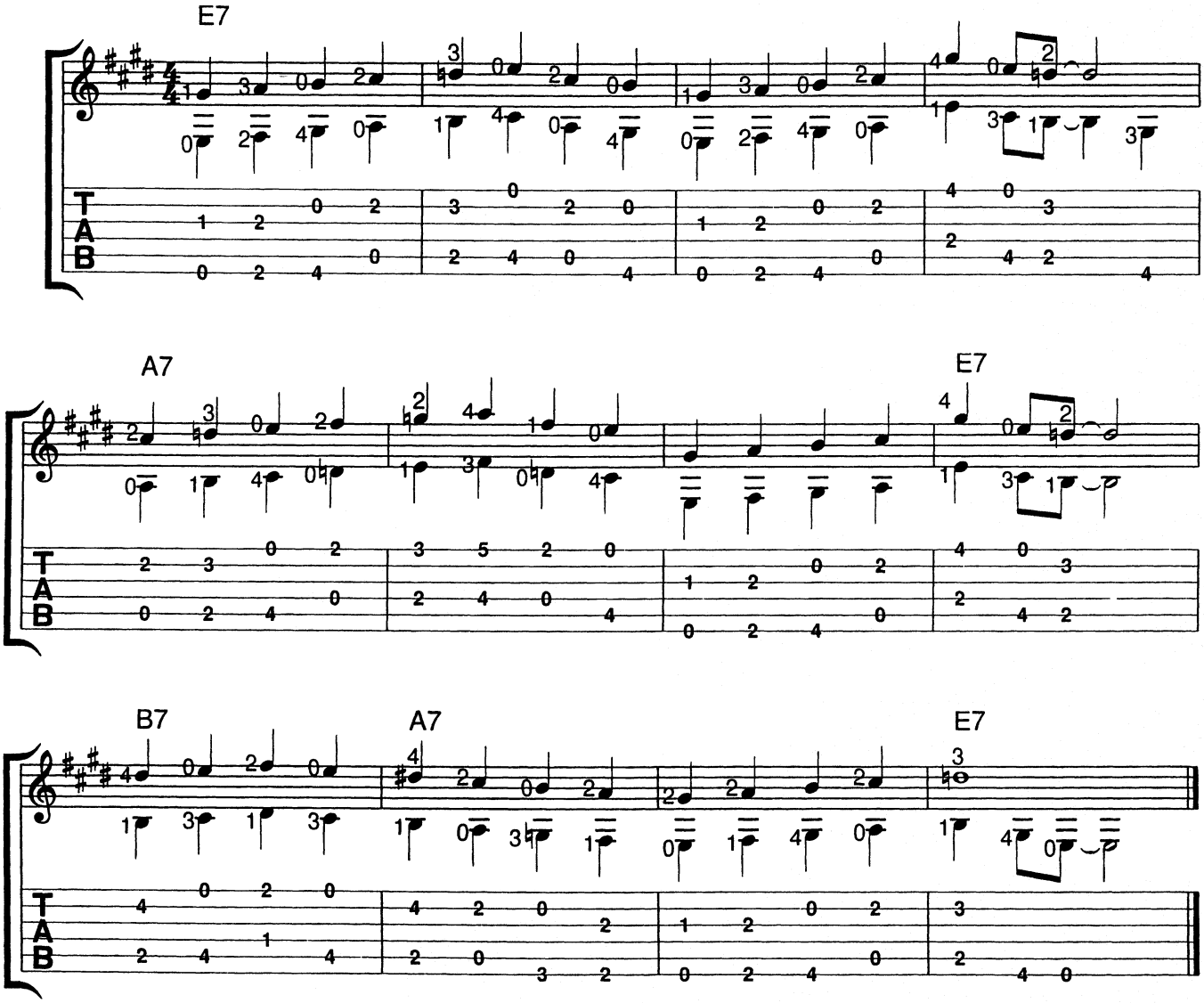


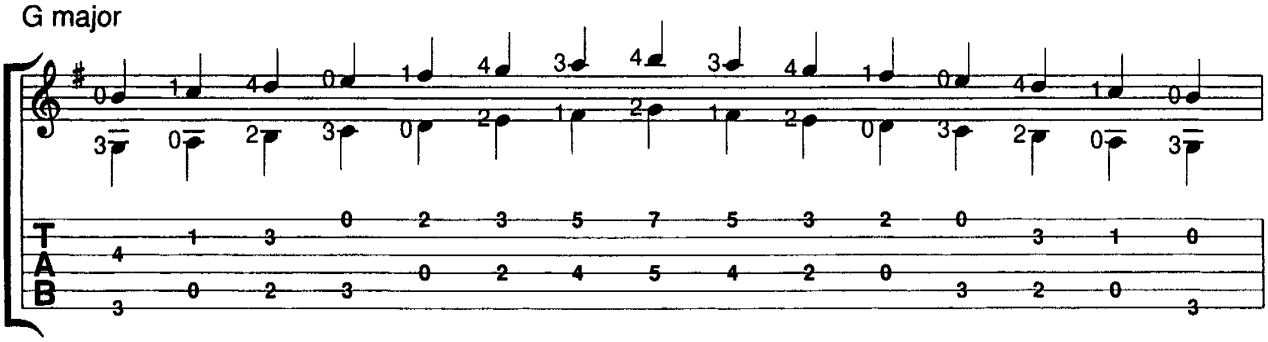
TABLE OF TENTHS

Make tenths an ongoing project, as you did with scales in thirds. They proceed in the sharp direction.

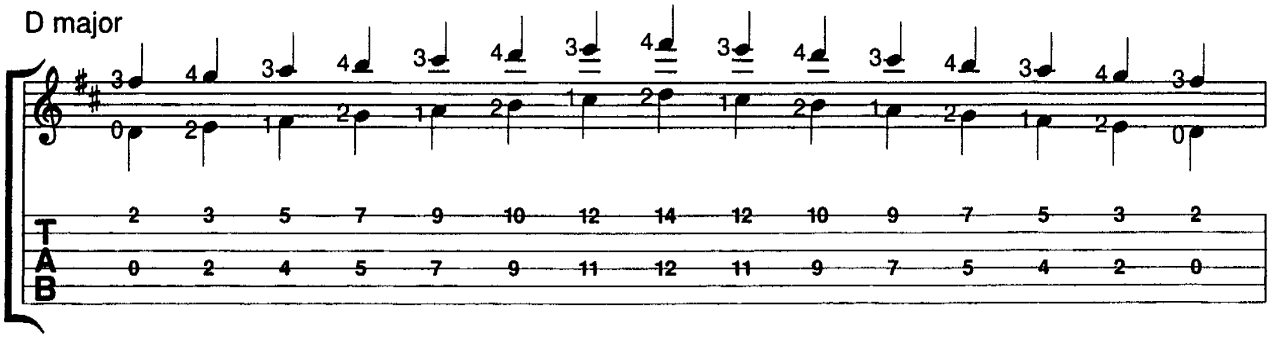
C major



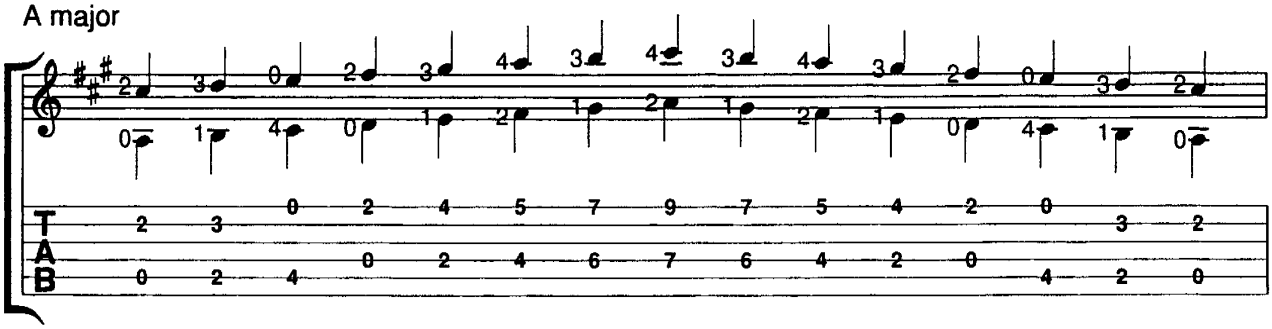
G major



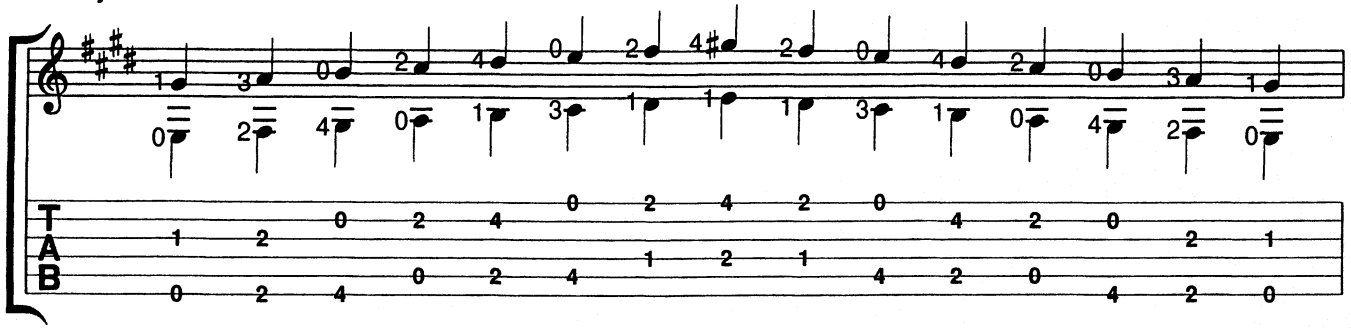
D major



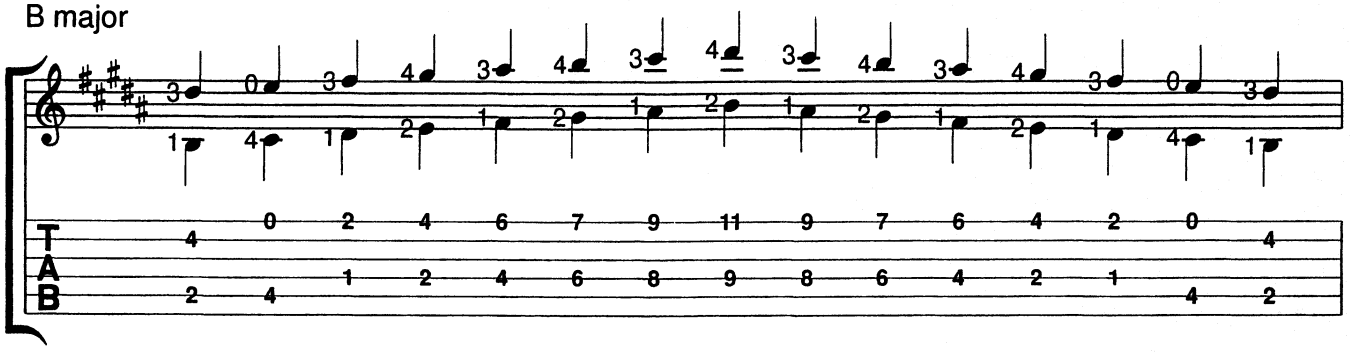
A major



E major
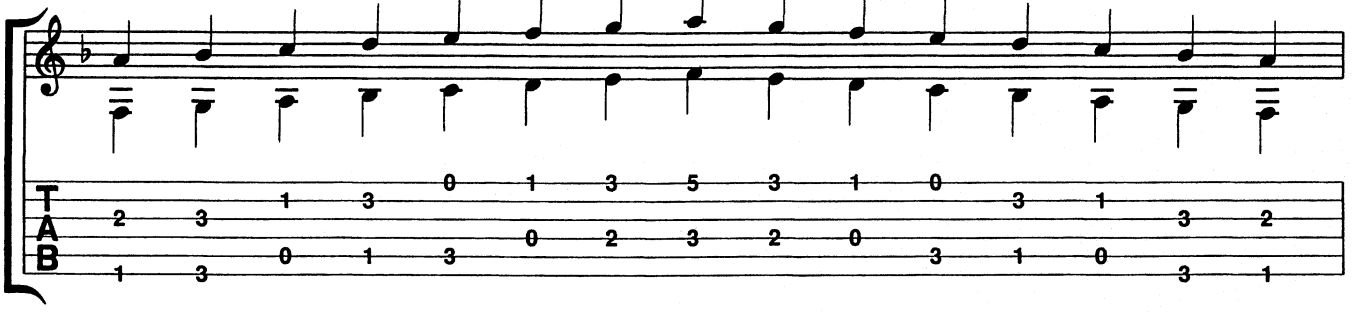


B major

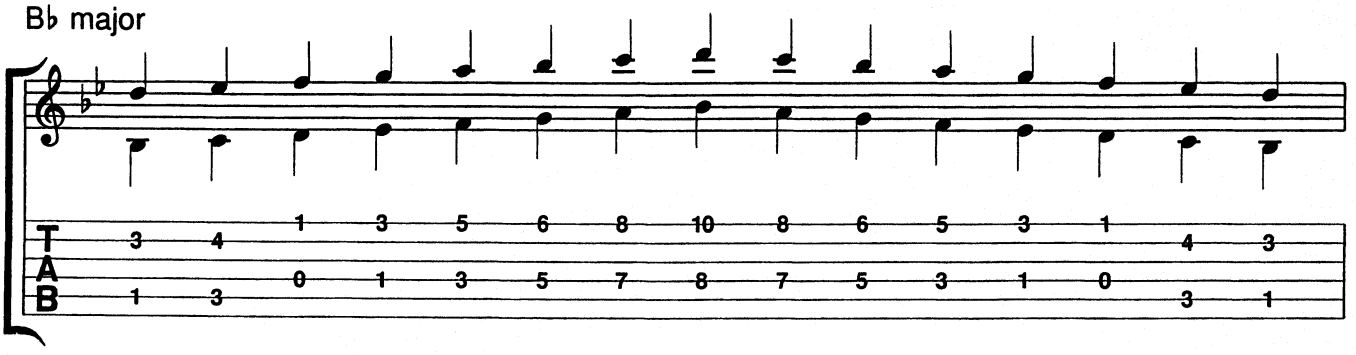


By now you probably are getting familiar with the fingering patterns of scale tenths in sharp keys, so continue with the scales in flat keys. Fingering logistics are the same. Keeping consistent fingering patterns will enable you to play without consciously being aware of having to think about fingering.

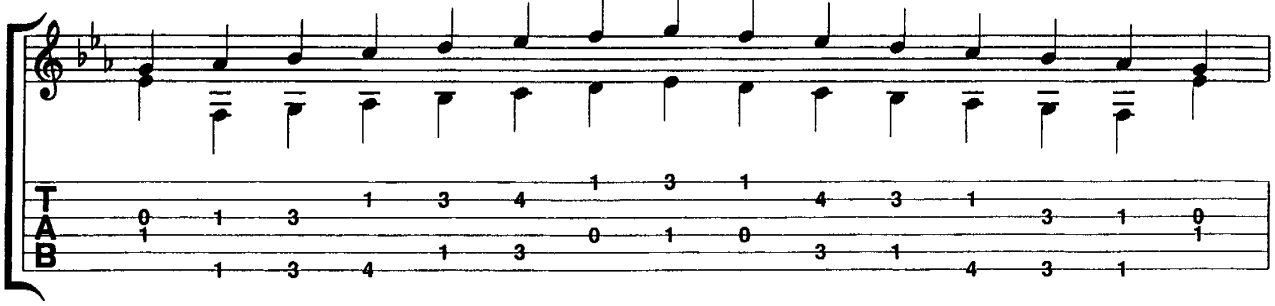
F major



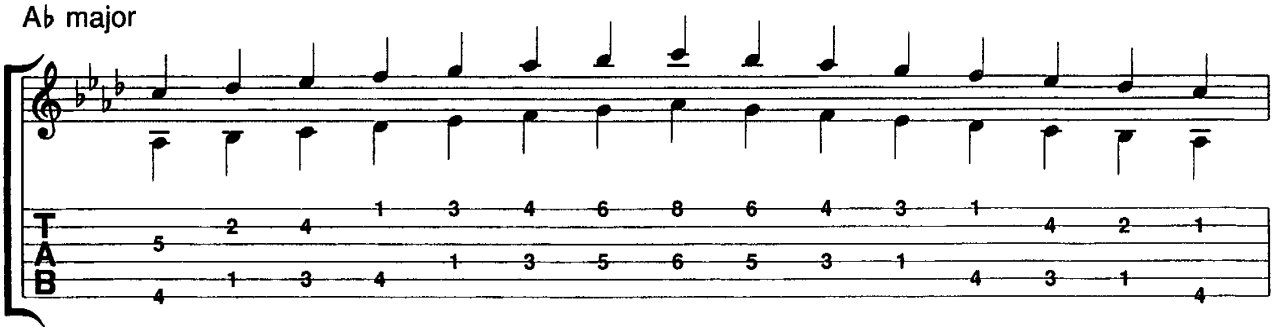
B♭ major



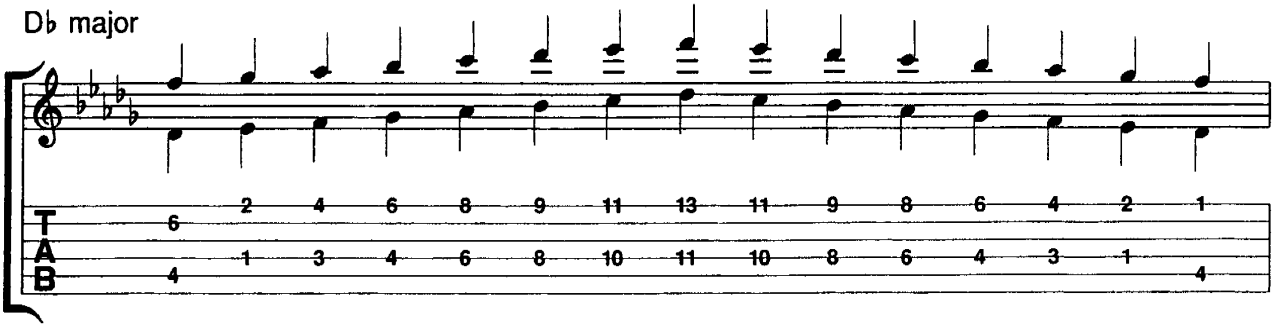
E♭ major



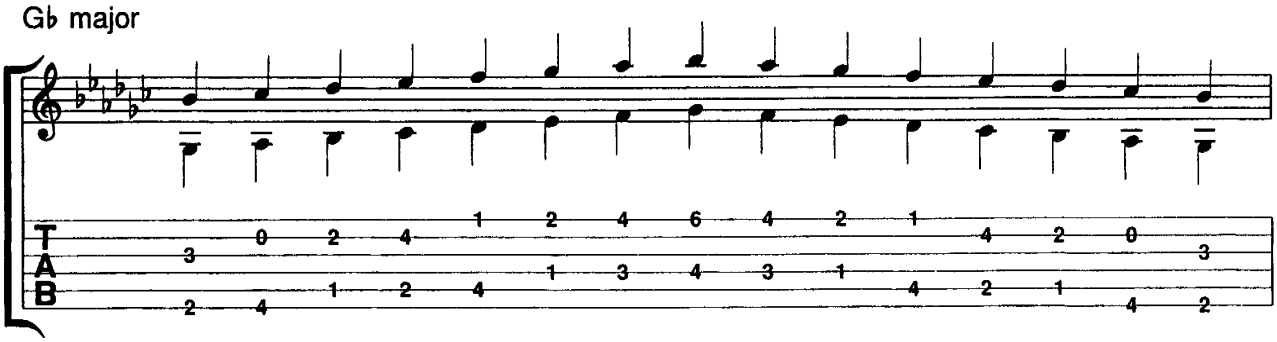
A♭ major



D♭ major



G♭ major



There's tenthing tonight on the old camp ground

Here's your opportunity to try some tenths in your own arrangement.

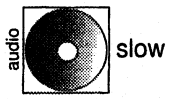
SECTION TWO/PART 8
Harmonizing with sixths

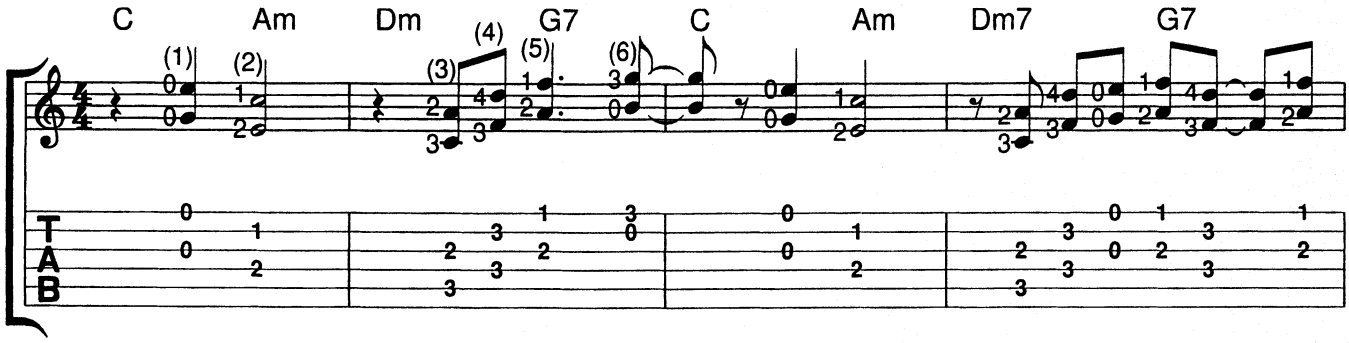
Another natural

Harmonizing a melody with a note six scale steps below works the same way as thirds and tenths. A sixth below a given scale note is the same chord tone as a minor or major third above the melody note.

Here is the ubiquitous *Rhythm Changes* again, this time with sixths parallel to the melody and, for the moment, sans bass part.

Rhythm Changes deja vu





Each pair of notes is either a major or minor sixth, and they all occur in the key of C. They may or may not be part of the chord indicated above, but since the harmony and melody work together, they often are. Here's how the note six steps below the melody relates to the harmony indicated above each measure or partial measure.

If the melody note is the third of the chord, as is the first note E (1) of the first measure, the note six scale steps below is the fifth of the C chord.

When the melody note is the root of the chord, as is the second note of the first measure, C (2), the sixth below is the third of the Am chord.

If the melody is the fifth of the chord, as A (3) in the case of the first note of the second measure, the sixth below will be the minor seventh interval C, of the Dm7 chord. The chord symbol above it is a simple triad, Dm. The minor seventh interval is contained in the C scale, so it is not a clash. You can change the C to D if you wish to keep the sound to a simple Dm chord.

The next note, D (4), is supported by F, the sixth. Both notes are part of the Dm chord.

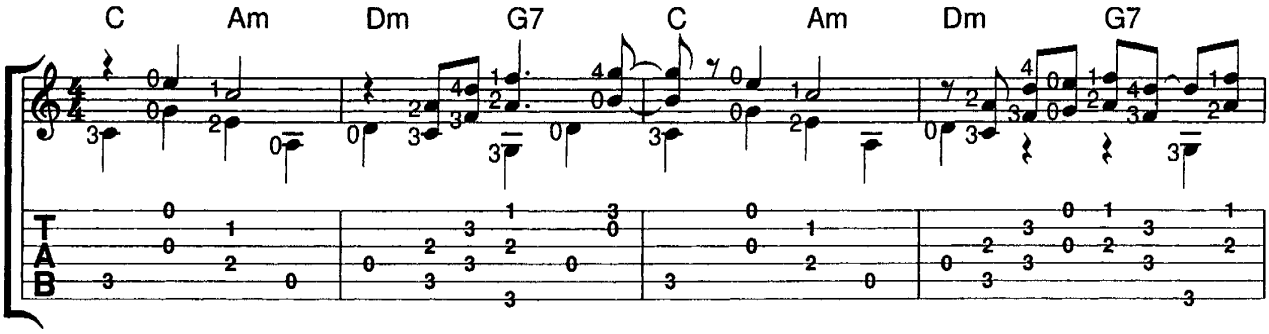
When the melody note is the seventh of a dominant seventh chord, as is the third note in the second measure, the sixth below, D (5), is the ninth of the G7 chord indicated above. Does it sound odd to you, the final judge? It sounds as though it is still part of the two notes belonging to Dm, a beat ago, doesn't it? If you wish, you can raise the A to a B, part of the G7. The two notes (6) that make up the next sixth, G above B, are both parts of G7.

The final two measures consist of the same intervals in the first two.

audio slow

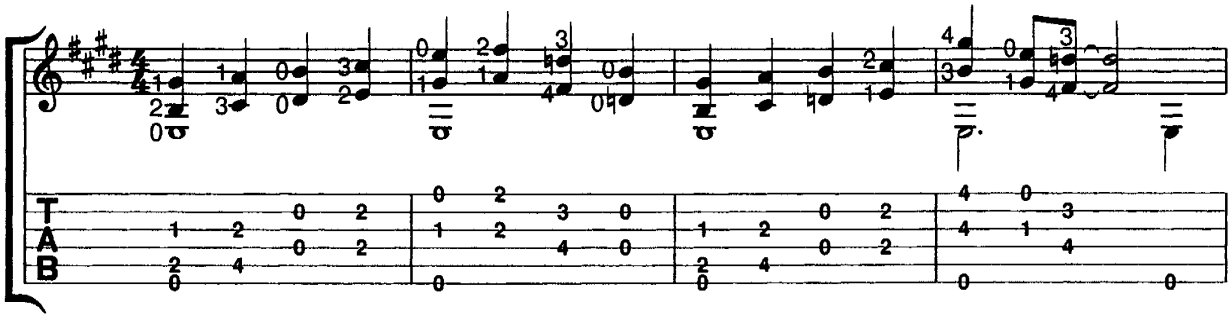
Multipurpose sixths

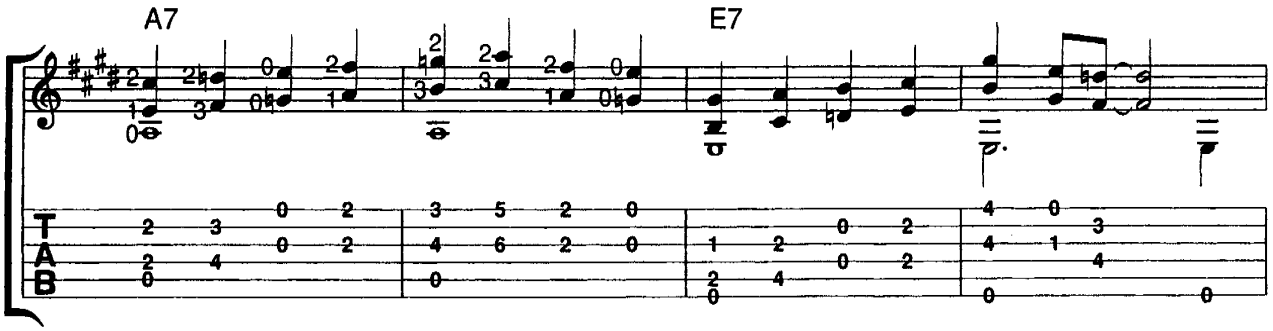
Sixths are very useful as they can serve, like thirds, as shadows to the melody or as bass notes. Below, the example of good old *Rhythm Changes* includes both sixths paralleling the melody and as bass notes.

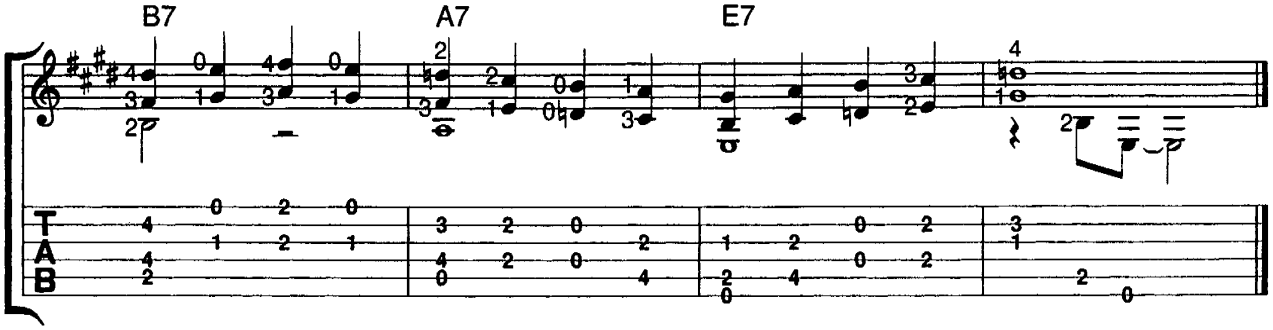


Parallel Me, Baby

Here, sixths track the melody with a bass below. audio slow

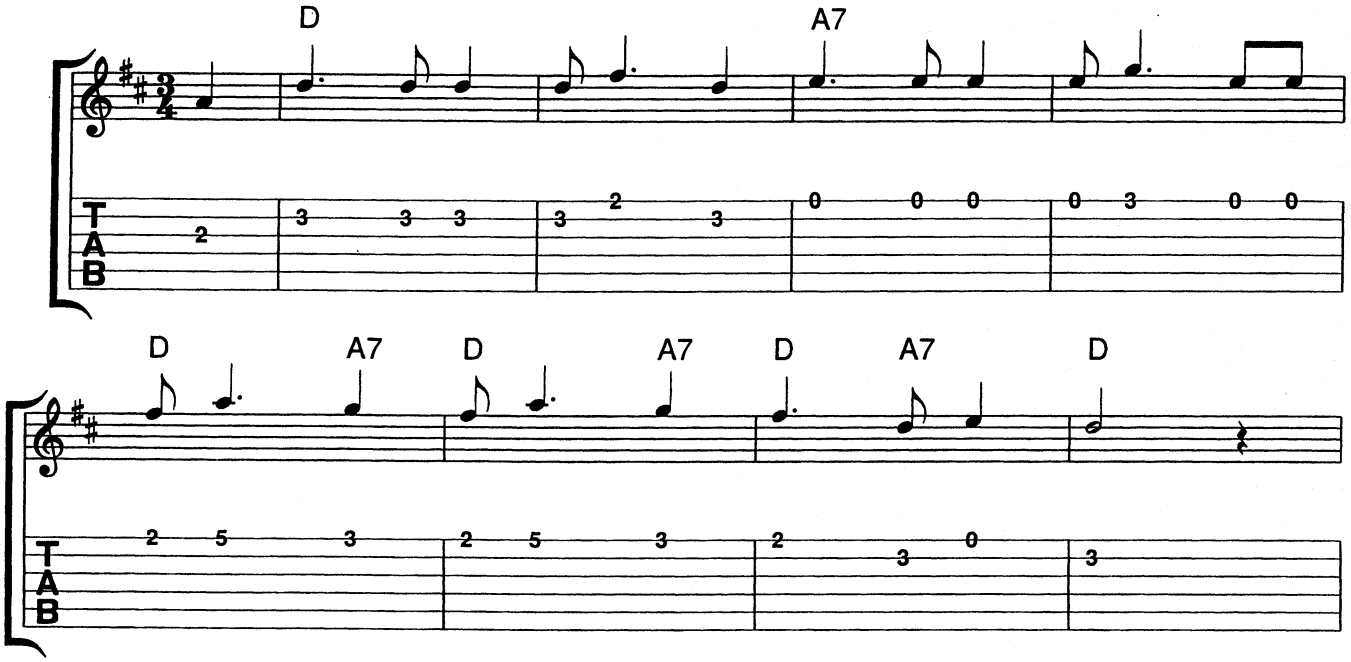






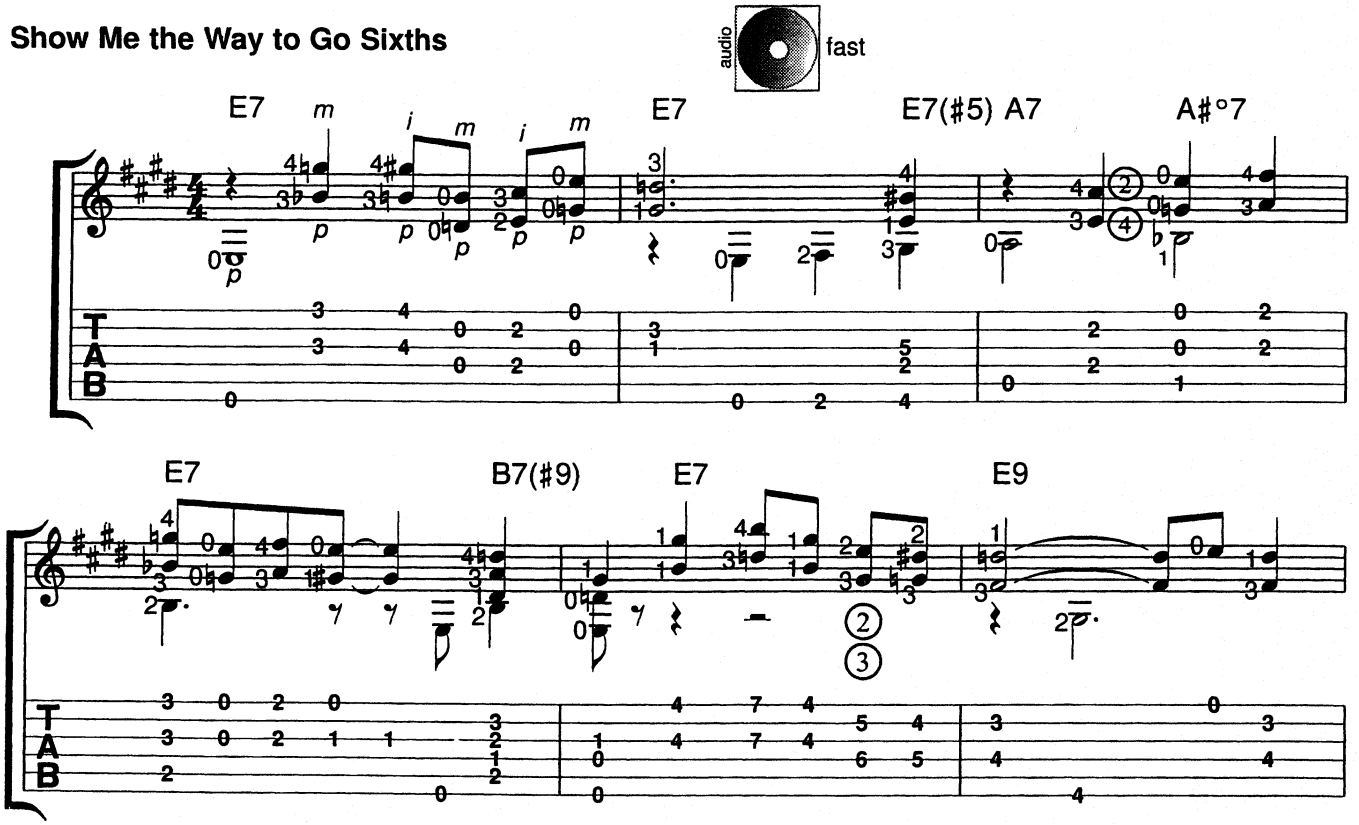
Below is the old English folk song *Crackers and Muscles*. The tune is entirely in the key of D major, so use just the scale sixths. A completed version of the tune is at the end of the Section Two/ Part 8.
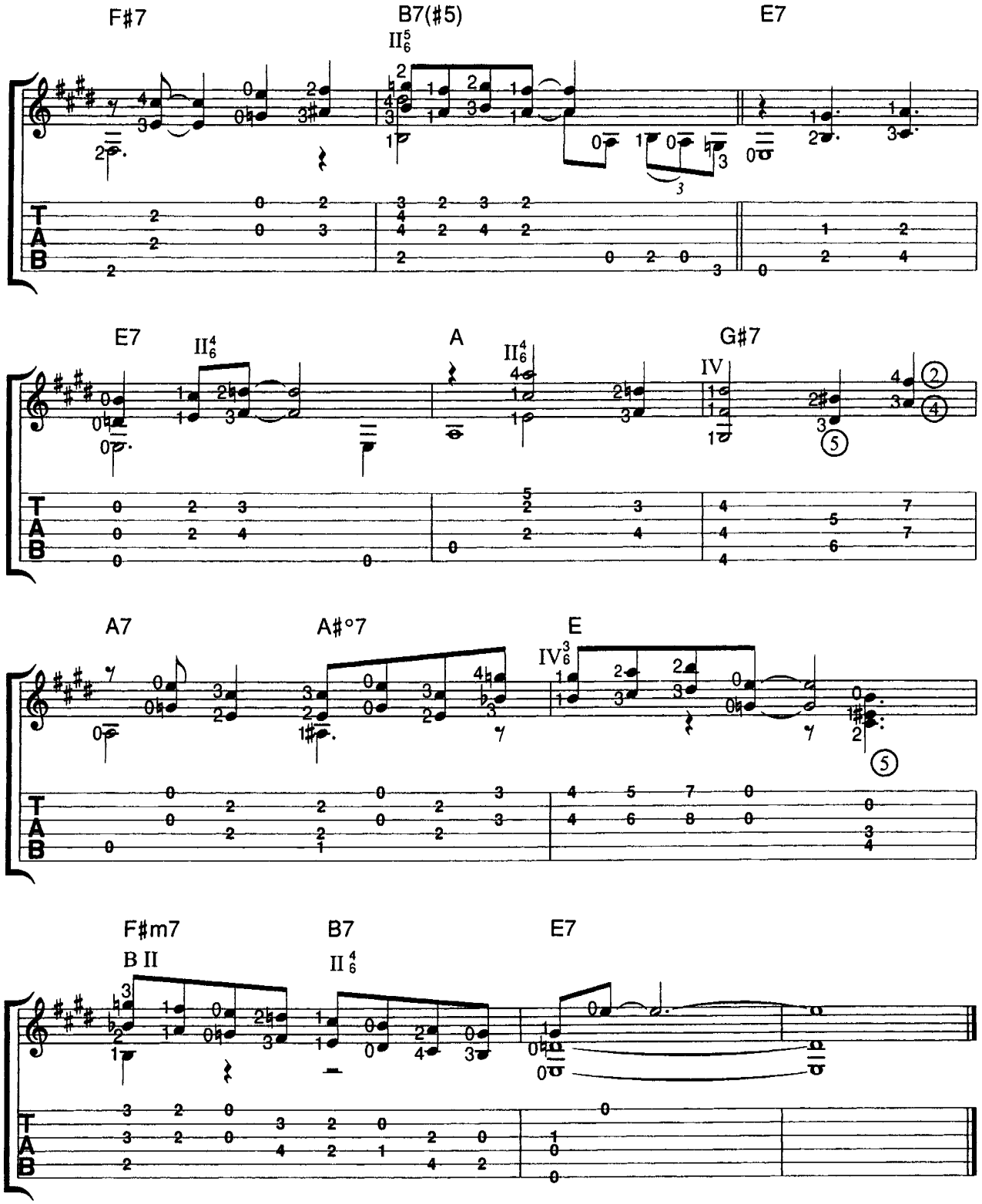
Crackers and Muscles



Here is a more ambitious tune, *Show Me the Way to Go Sixths*, reminiscent of *Show Me the Way to Go Home*. The harmonizing device is almost exclusively sixths following the melody.

Show Me the Way to Go Sixths



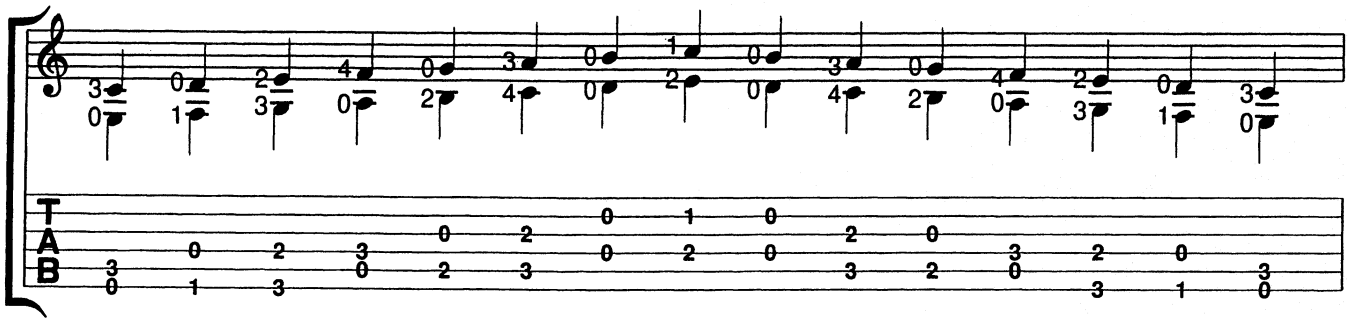

F#7
B7(#5)
II 5 6
E7
E7
II 4 6
A
II 4 6
G#7
IV
A7
A#°7
E
IV 3 6
F#m7
B II
B7
II 4 6
E7
T
A
B

audio medium

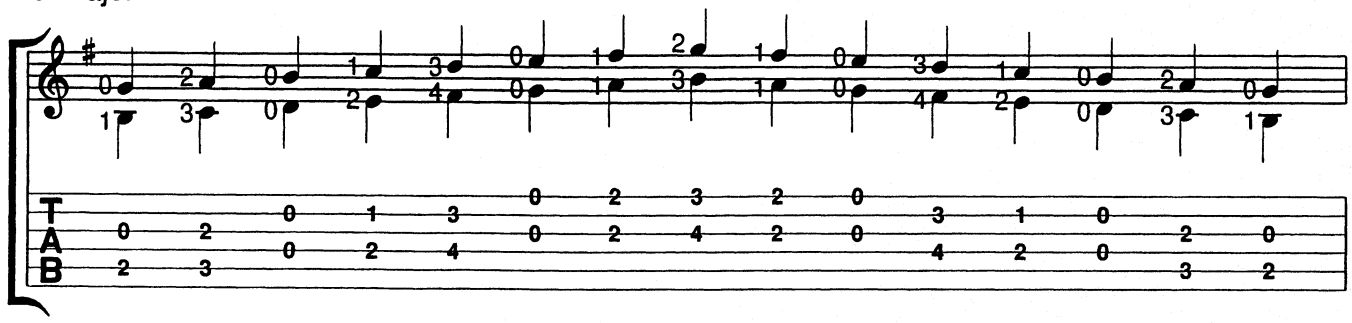
TABLE OF SIXTHS

By convention, scales harmonized in sixths have the key note of each scale on top, with the harmony note a sixth below. If the key note were in the bottom position the ear would perceive the scale as being in a minor key rather than a major key.

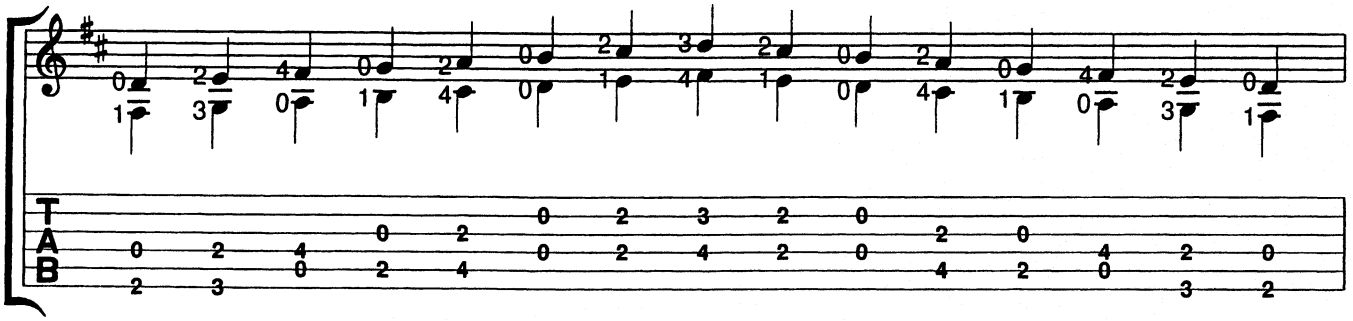
C major



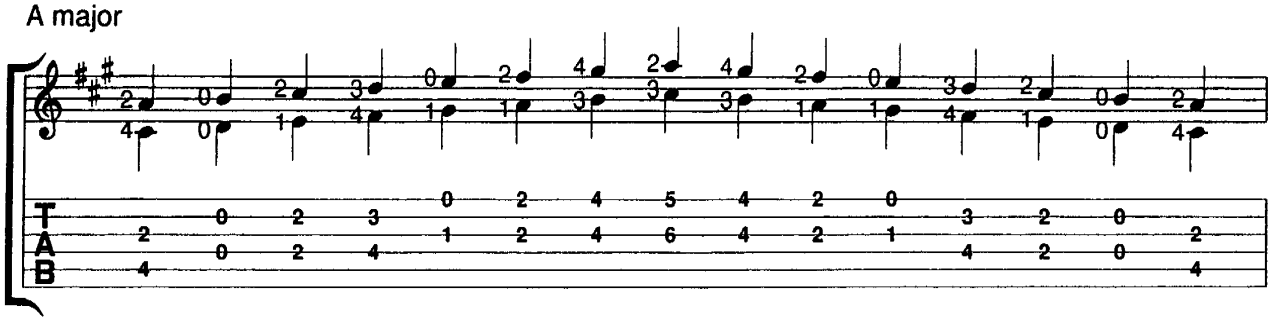
G major
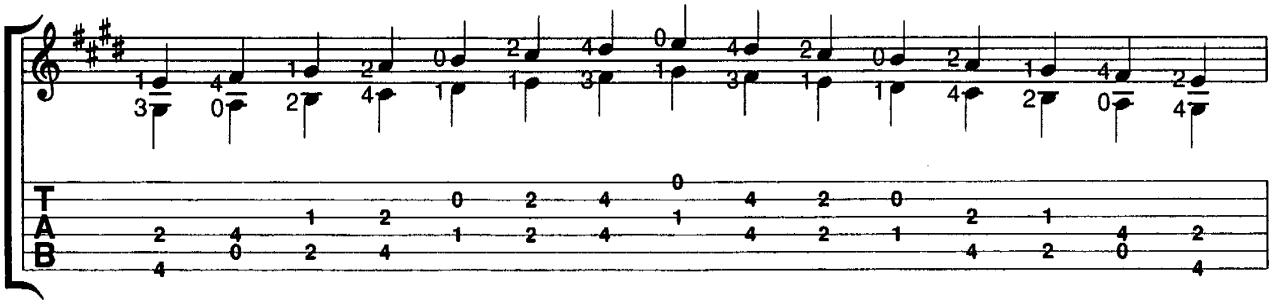


D major



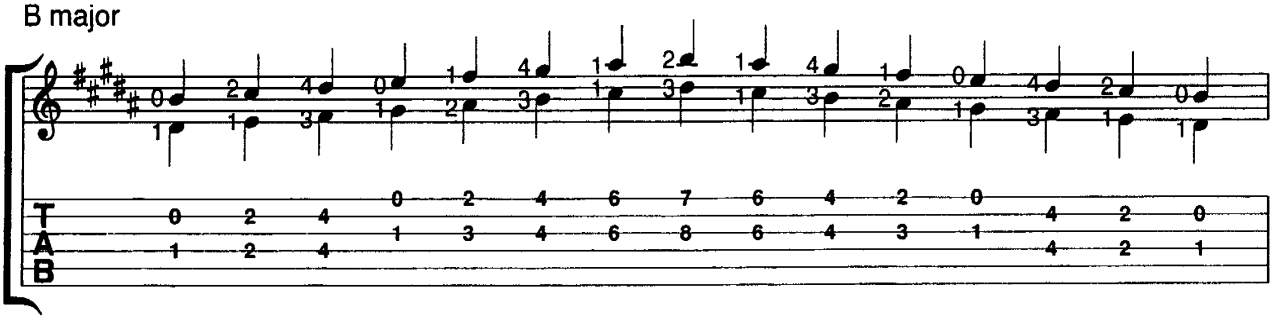
A major



E major

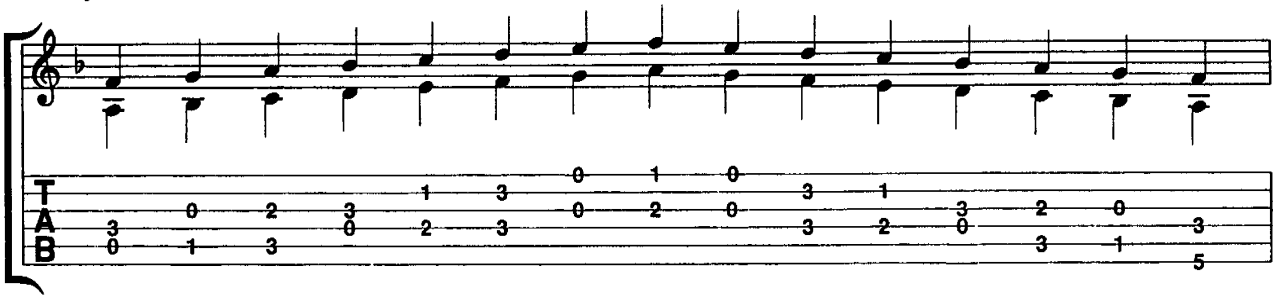


B major
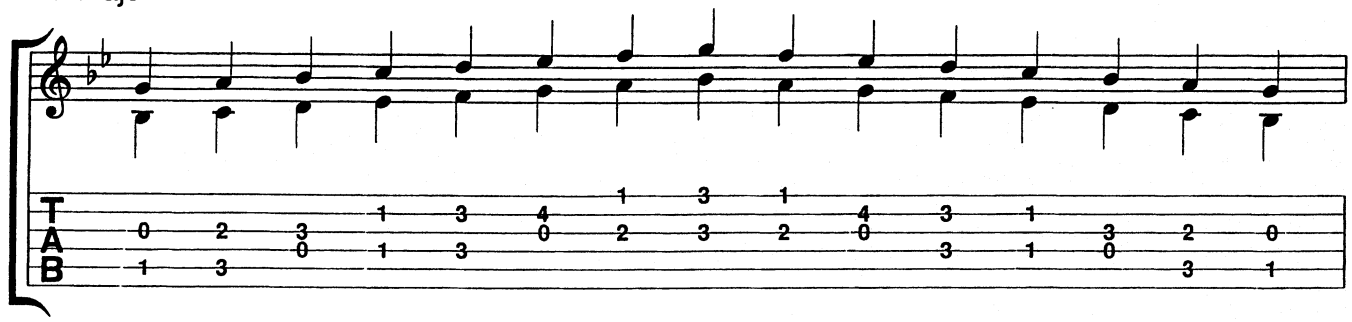


It's time again to get to work completing the fingering for these flat key scales in sixths.

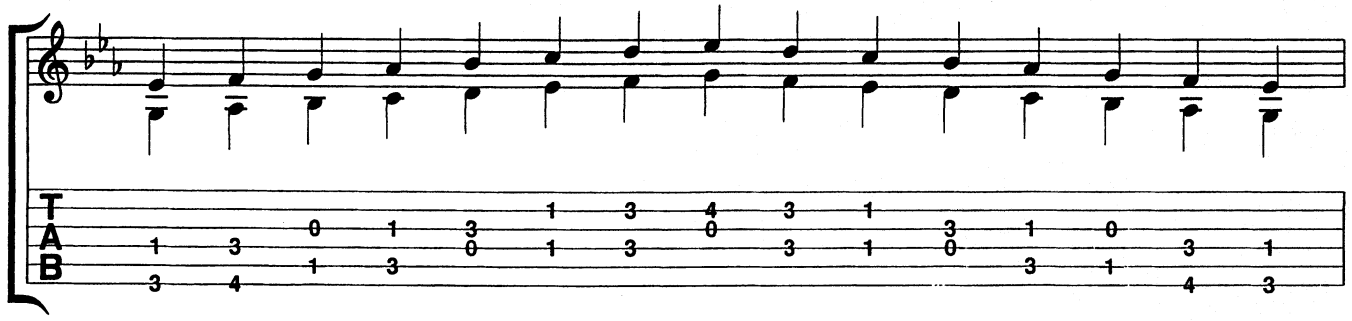
F major
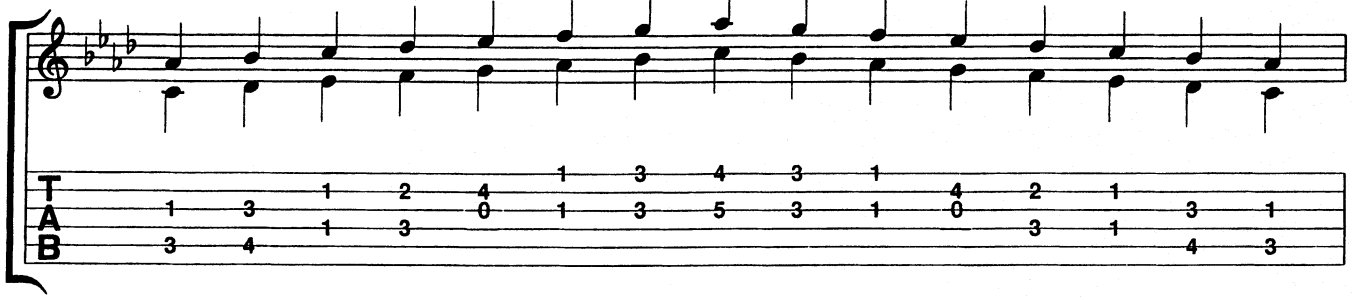


B♭ major



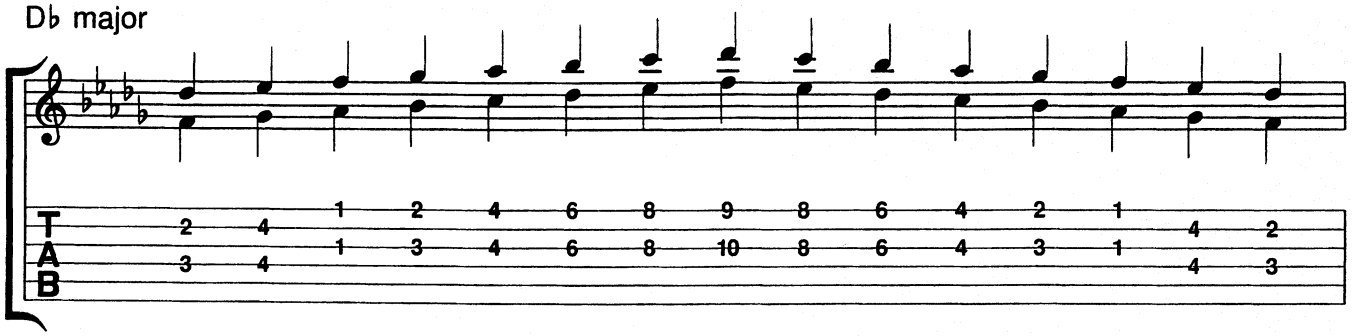
E♭ major

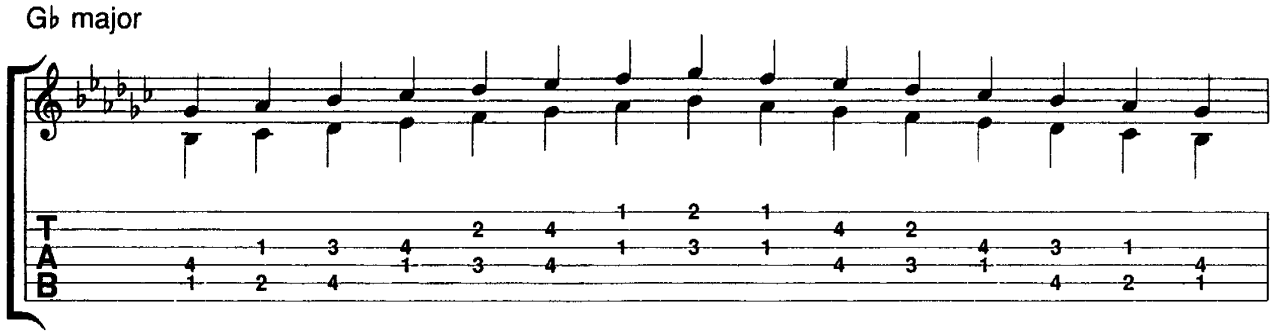


A♭ major



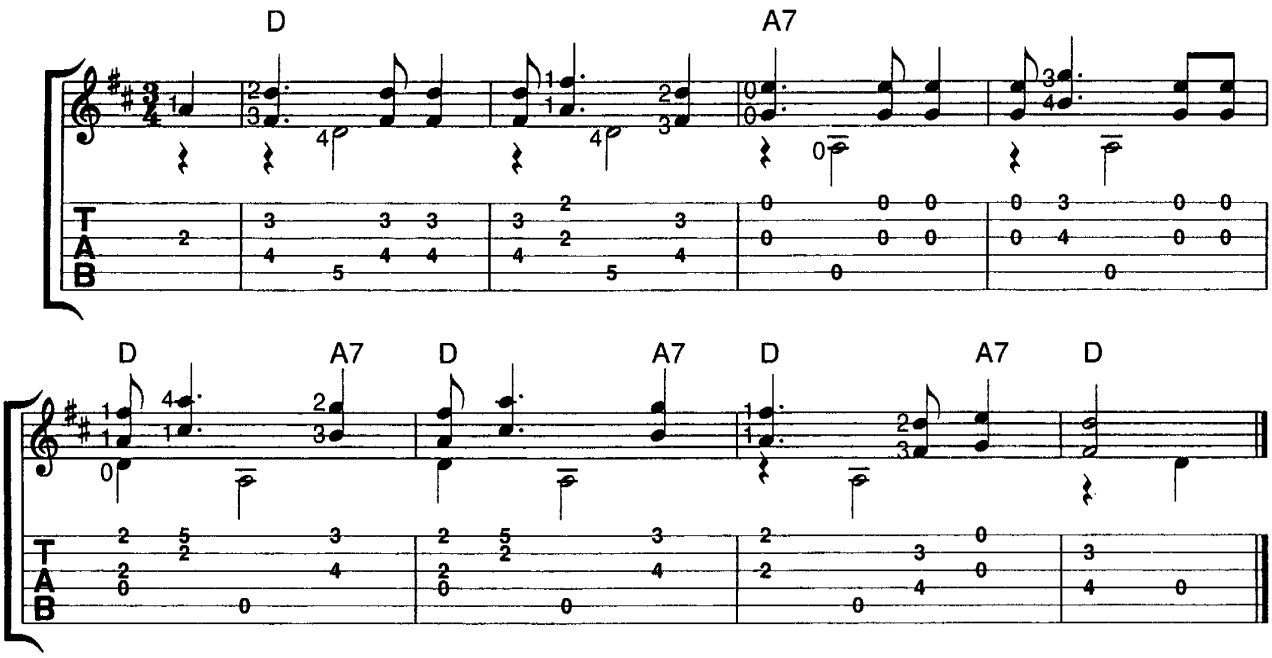
D♭ major





Crackers and Muscles (completed)

audio medium



As you did with thirds, take a familiar tune and harmonize it with diatonic sixths. Be careful to use the appropriate major or minor sixth and to make adjustments where necessary.

Congratulations!

You have persisted this far in Section Two. I'm impressed. Pat yourself on the back if no one else is around to do it. If I were there I'd do it.
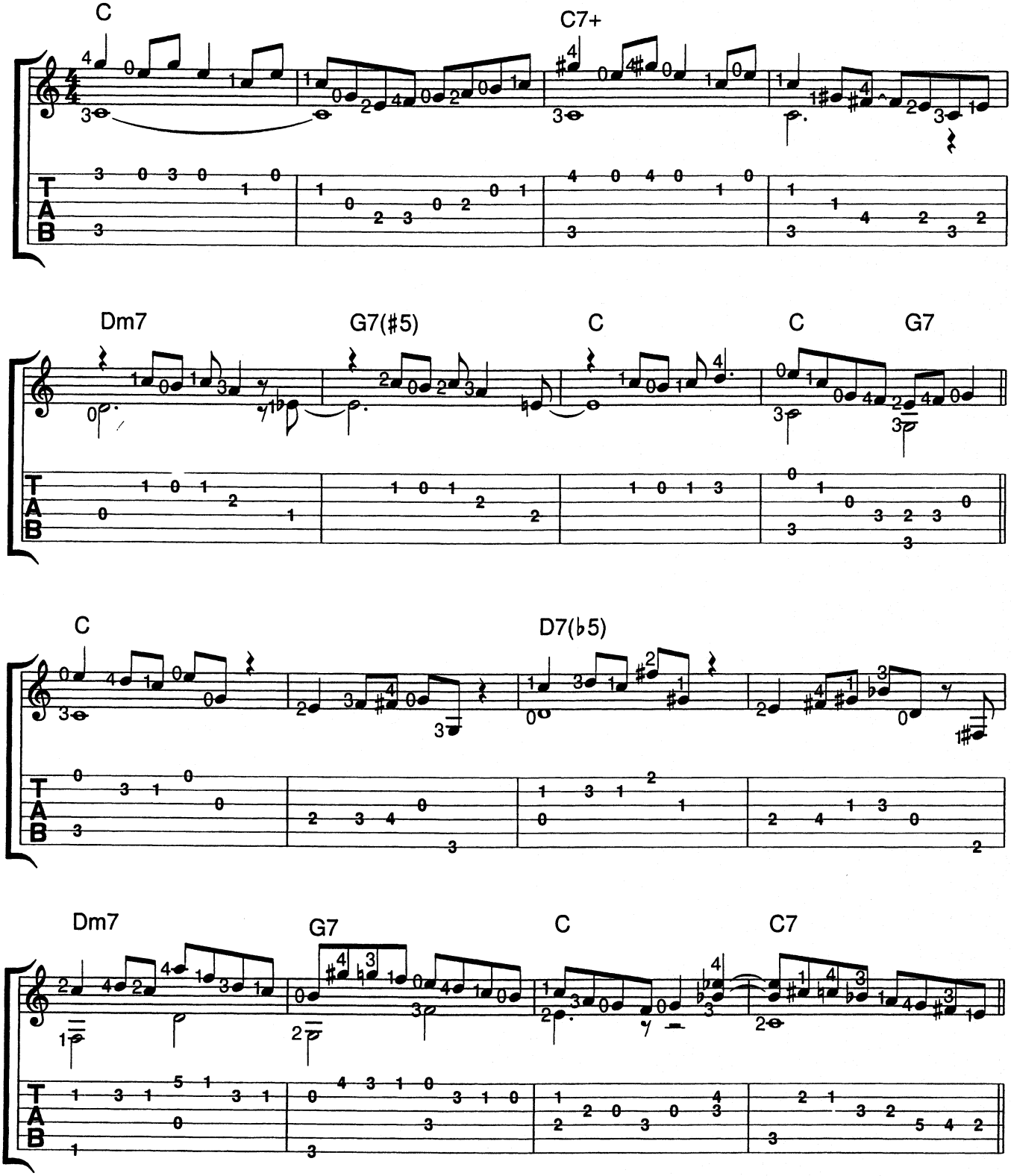
More is less

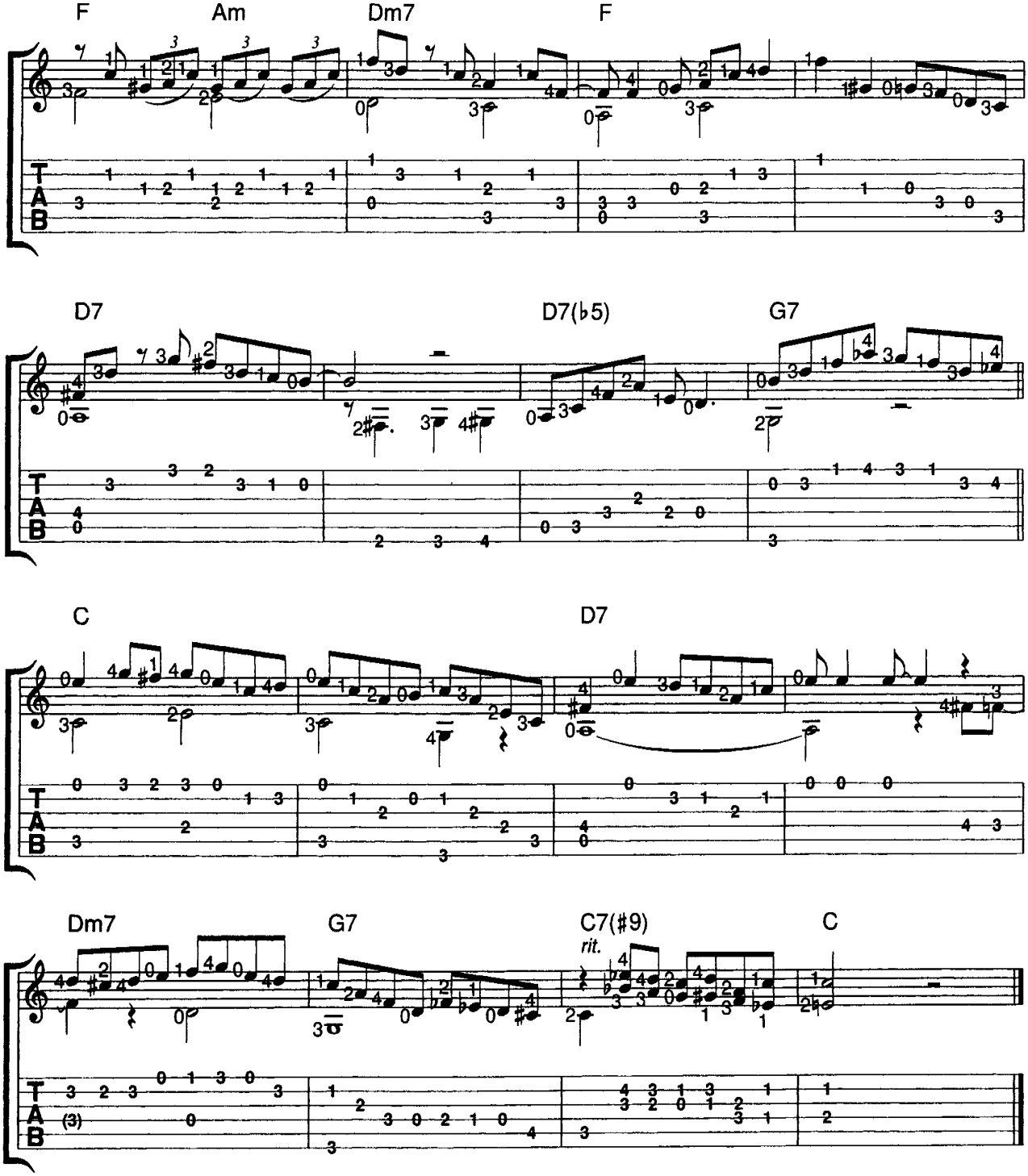
When I thought about the tune I would write for this last part of Section Two, it occurred to me that I might stuff the tune full of everything you've learned in these eight sections on arranging for solo jazz guitar. I thought again. After haranguing you over and over to be tasteful and not throw everything plus the kitchen sink into an arrangement, how could I allow myself to do that?

So here is a tune that isn't cluttered with every arranging device, but is still totally whole, missing nothing—one that sounds impressive but is simple to play. Yeah, I like those kind too. There is nothing new here. The bass is slow-moving; the melodic line is mostly eighth notes. Keep the feeling of swing going, but don't over-exaggerate, as the tune should be played at least at a medium tempo or faster. The tune has pairs of measures that use call-and-answer, as several of the blues did earlier on. These sequences are what give a tune shape, and I use this compositional style a lot.

Enjoy!

Training in A




F
Am
Dm7
F
D7
D7(♭5)
G7
C
D7
Dm7
G7
C7(♯9)
rit.
C

SECTION THREE

PROFESSIONAL FINGERSTYLE JAZZ GUITAR

SECTION THREE/PART 1
Harmonic background

Complete fingerstyle jazz guitar

Think of the guitar as a miniature orchestra where melody, rhythm, harmony and counterpoint are played at the same time. Lines are accompanied by other lines. Chords exist, but not so often as clumps of static harmony than as individual independent voices. Selection of notes and voice leading becomes very important, and the standard-brand barre chords we all learned early-on are likely to be replaced by smaller, partial chord fragments.

While it is possible to use this section of *The Complete Fingerstyle Jazz Guitar Book* by looking up a particular topic and lifting out something to use immediately, I encourage you to study the whole Section.

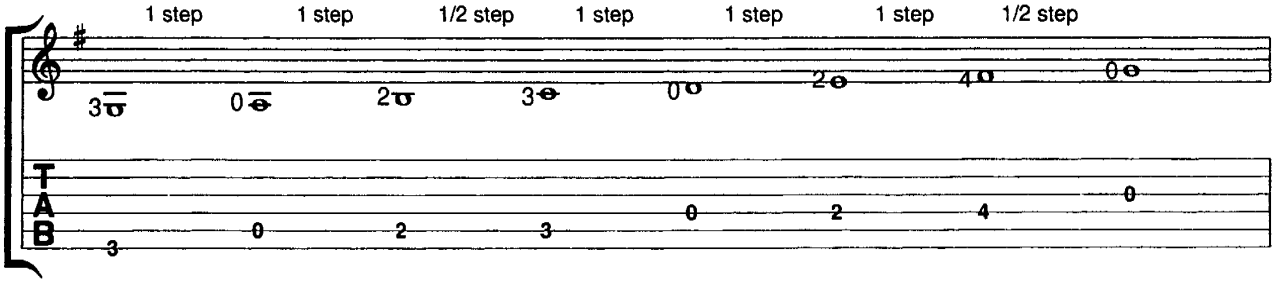
To get the most value from this Section, it is important to create specific examples from general exercises and to make general exercises from specific examples. For instance, if a concept is illustrated in the context of the cycle of fifths or harmonized scale only, you should make it your job to select a part of it and use it in a specific spot in a familiar tune. It could be part of an intro, ending, bridge, fill—anything, anywhere. Conversely, if you are attracted to a specific idea in a tune, take the time to put that idea through various general musical permutations, such as the cycle of fifths, or harmonized scale. This enables you to think of using it in other keys and other tunes. Make the specific general and the general specific.

May I presume –?

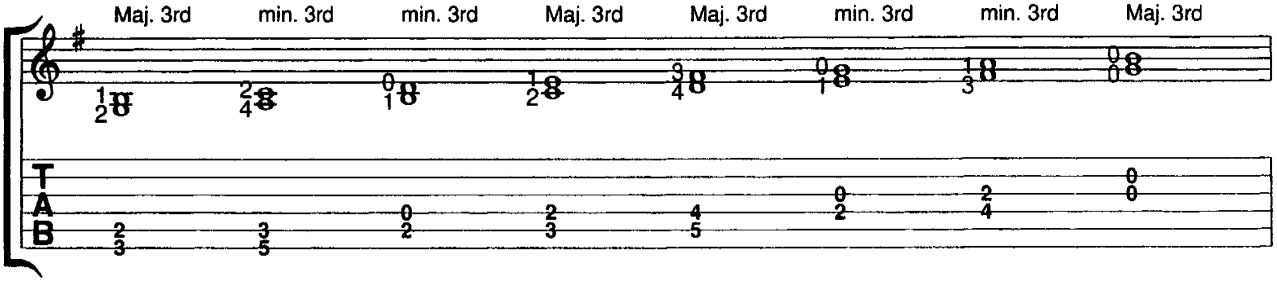
As with Section I and Section II of this book, I make presumptions of your background and experience so that you know the entrance level. If you are at least an intermediate jazz fingerstyle player, you probably are able to handle this section without working through the first two Parts. Please check and decide.

Something to play upon

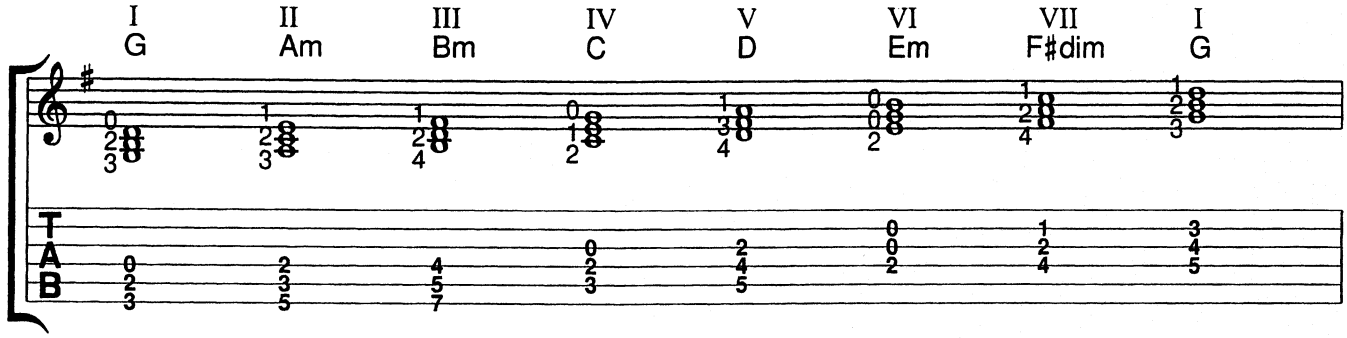
In the practical world of jazz, we improvise upon the given chord structure of a tune. The chord structure itself is set in the context of a scale. The particular scale notes are chosen from 12 possible notes in the tone row. Scales are typically arranged with one, two, or three half steps between notes.



When two notes are stacked upon each other with a skipped note in-between, a *major third* of four half steps or a *minor third* of three half steps is formed.



When two sets of thirds are stacked, three note chords are formed. These *triads* will be a major, minor, or diminished chord. They are identified so:

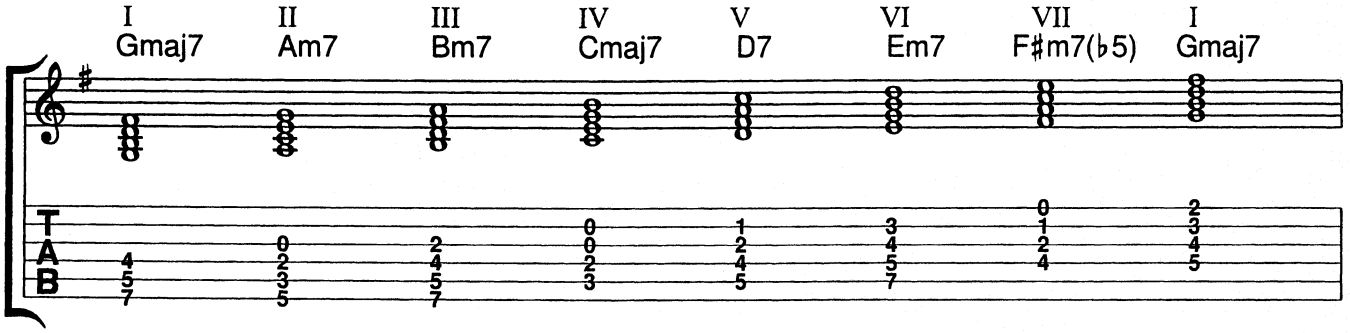


Jazz harmony

The sound of jazz harmony has come to include chords with at least four different notes. Counting alternate lines or spaces upward from the lowest note of scale step will produce a chord with these intervals: 1-3-5-7. The scale step on which a chord is built affects the numerical description of the intervals. If a chord is built from the first scale step, the scale spelling is 1-3-5-7, but if the chord is built on the fifth step of the scale, it is spelled: 5-7-2-4.

Since the top note is seven scale steps (or *degrees*) away from the bottom note, these chords are called *seventh chords.*

Examine the chords below but don't be surprised if you can't play them. You need to understand these stacks, not play these particular *close voicings.* Continue for playable chords, next.



Chord qualities

In any major key harmonized to the seventh degree, the intervals will be:

Scale Step	Scale Spelling	Absolute Spelling	Chord Qualities
I	1 3 5 7	M3 P5 M7	major seventh
II	2 4 6 1	m3 P5 m7	minor seventh
III	3 5 7 2	m3 P5 m7	minor seventh
IV	4 6 1 3	M3 P5 M7	major seventh
V	5 7 2 4	M3 P5 m7	dominant seventh
VI	6 1 3 5	m3 P5 m7	minor seventh
VII	7 2 4 6	m3 dim5 m7	half-diminished seventh

Chords in a major scale can be grouped into four types:

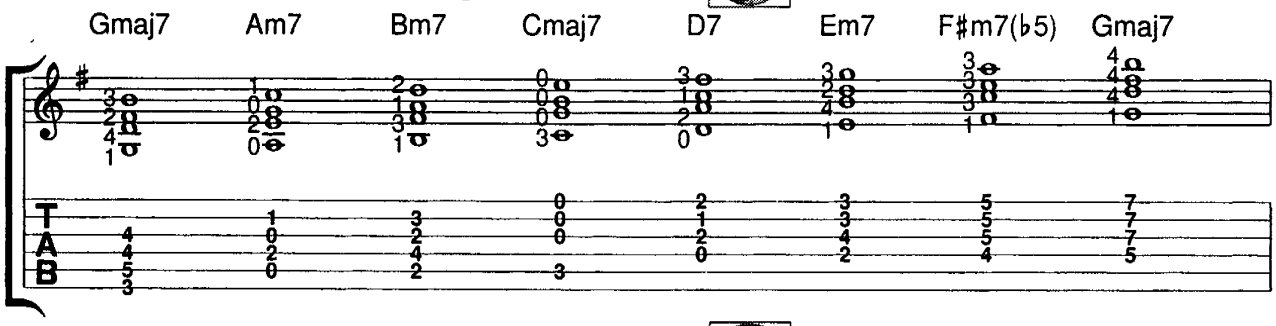
Two major sevenths	I and IV
One dominant seventh	V
Three minor sevenths	II, III and VI
One half-diminished seventh	VII

Standard chord voicings

The configuration of the harmonized seventh scale pictured on page 116 is in *close position.* Unless you have long spidery fingers, you are probably more comfortable with these chords in either of the following standard alternate configurations below. In the first case the third of the chord has been moved an octave higher, and in the second case both the third and fifth have been moved an octave higher.

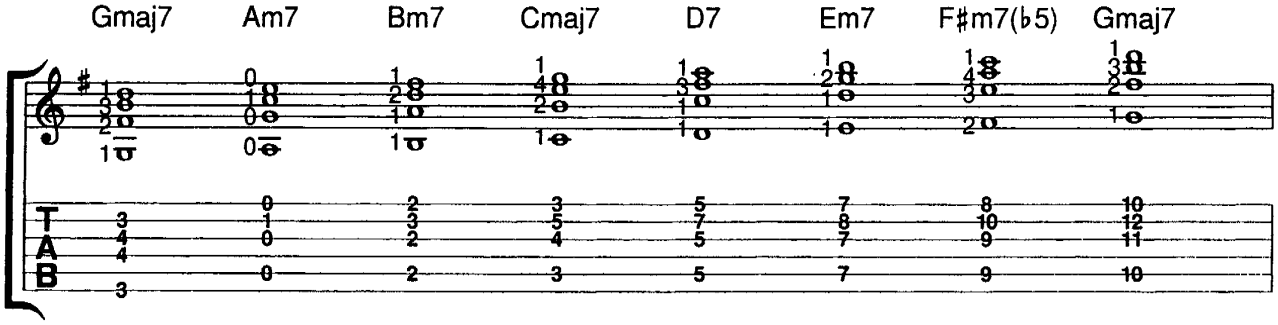
Root position, thirds an octave higher

audio slow



Root position, thirds and fifths an octave higher

audio slow



Both of the re-configured open position harmonized scales are still in root position, but not *close* position. They are in *open* position.

HARMONIC MOVEMENT

The examples here are very much related to Section III, Part 4: Ins, outs, turnarounds, tags, and modulations. Be sure to examine both Parts.

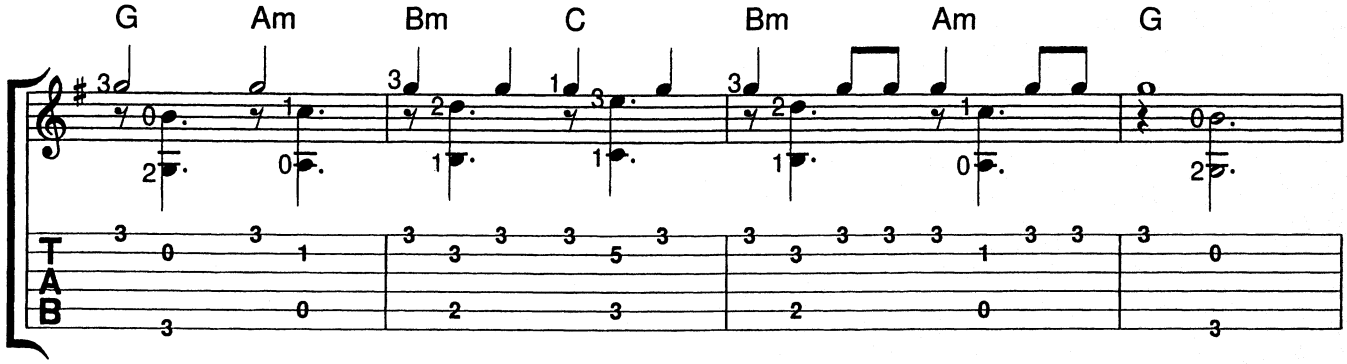
Harmonic movement based on scale steps

Harmony moving by whole steps and half steps within the scale is called diatonic harmony. The first example on page 118 shows an up-and-down scale movement. Both the chord symbol letter name and the lower note of the tenths have the same root name. This single-note melody is more than just a simple place holder. It shows how the harmonized scale can fit against a constant note.

Most of the following examples have just such a simple repeated melodic fragment. Try the harmony with as complicated a melody as you like.

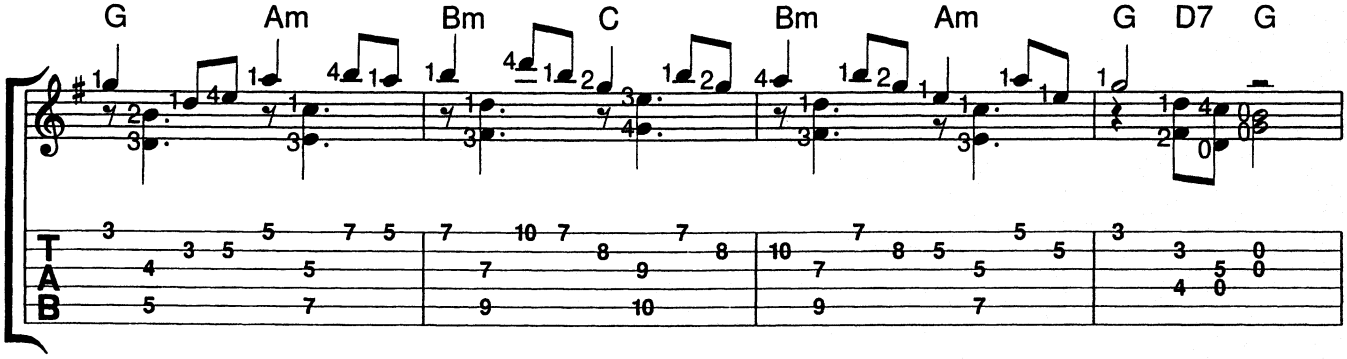
Diatonic walking tenths

audio medium



Diatonic walking sixths

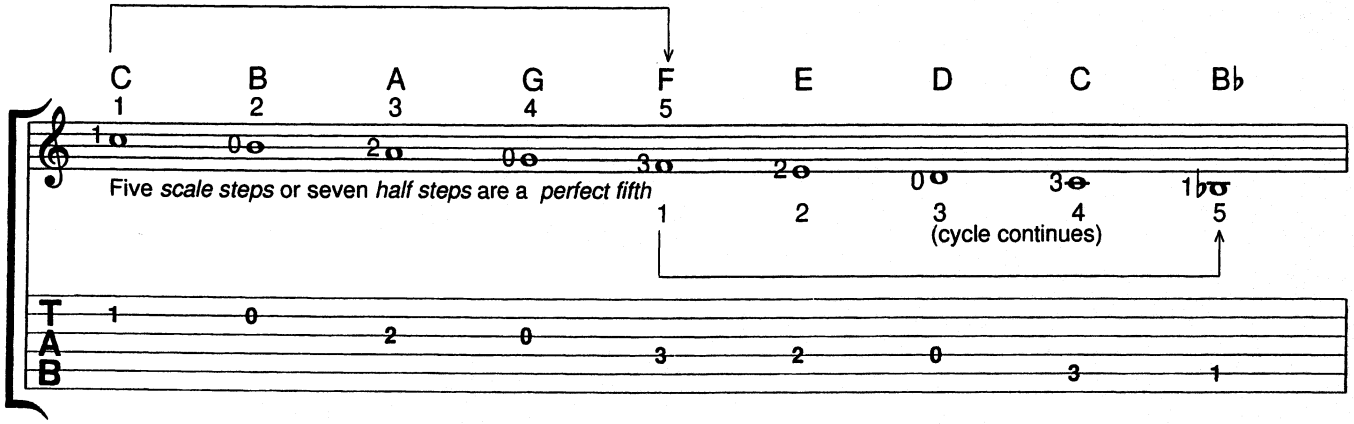
The bass accompaniment is in sixths rather than tenths, and the melodic fragment is a bit more complex than a single note. The fifth is in the bass.



Harmonic movement based on the cycle of fifths

The most basic harmonic movement of jazz is the cycle of fifths. The cycle of fifths, set in the context of the major scale descends in units of five scale steps, a perfect fifth (or seven half steps). In the diagram below F is a perfect fifth below C. A perfect fifth below F is B♭, and so it goes until moving through the cycle returns to C. This cycle is often graphically drawn as a circle because the last leg of the key cycle ends at the starting position.

audio medium

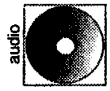


The cycle often includes consecutive V7-I (dominant sevenths to major chords) or just V7-V7 chords. Chords will commonly move every two or four beats, but may be any duration.

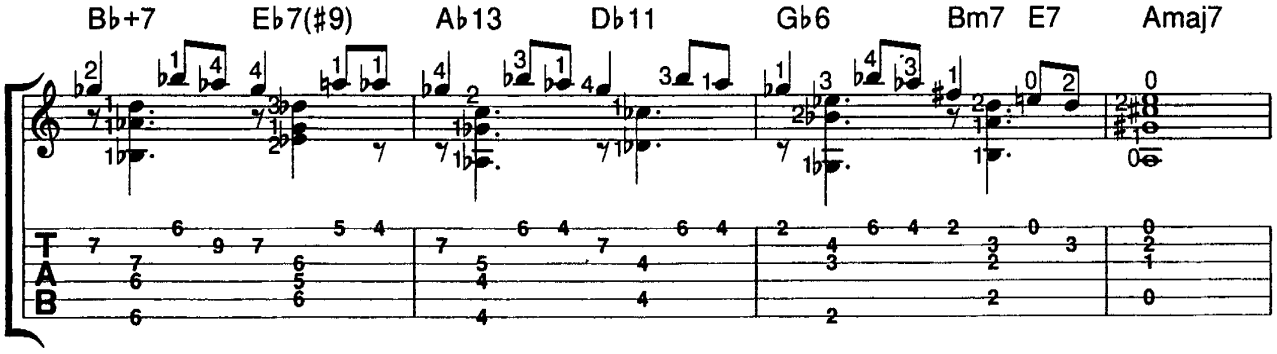
Root movement using the cycle

The harmonic movement of the next example shows the root movement in the lowest note of each chord. Every chord quality is different, but they all pass through the cycle pattern. The melodic fragment essentially repeats. Playing through the cycle does not mean that root movement must be used. You can use the cycle with other chord voicings. That is up to you, the composer/arranger. The E7 in measure three is implied.

This example works nicely as an ending with a surprise.



Focusing on fifths

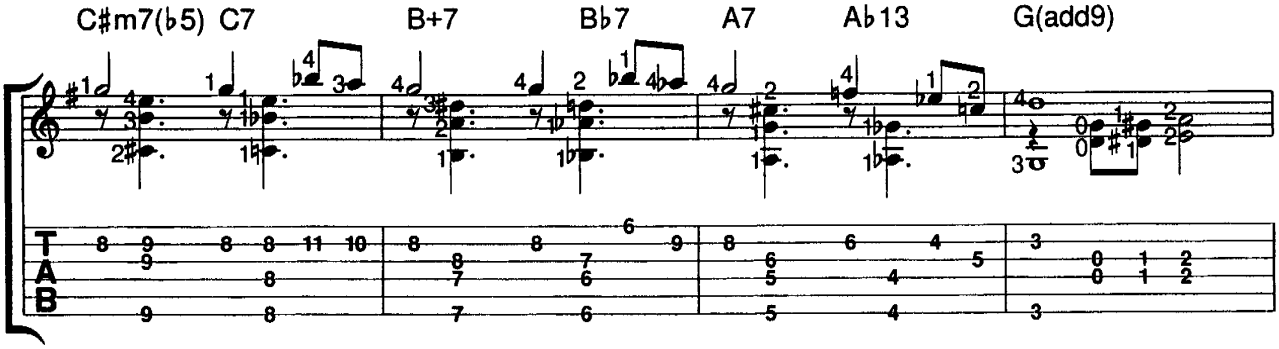


See Section III, Part 4 for more examples of cyclical movement.



Chromatic harmonic movement

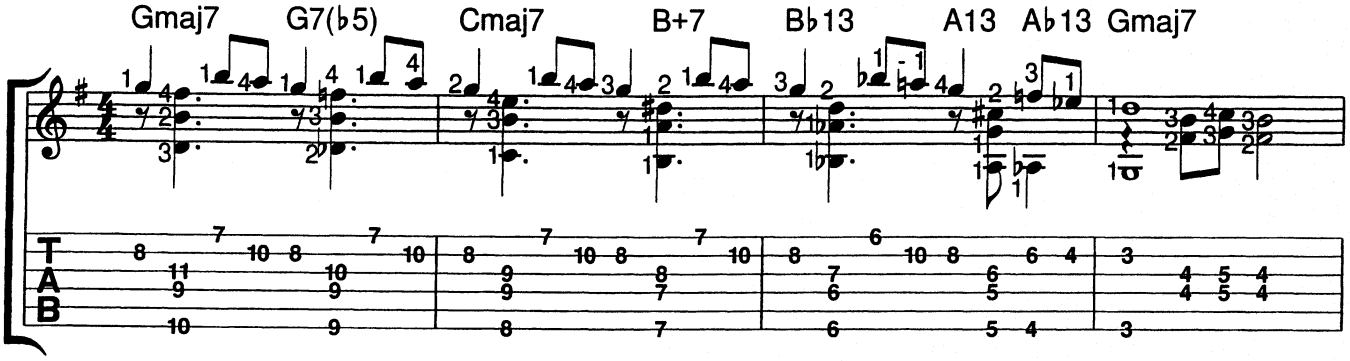
The root movement progression below is in half steps noted in the chord symbols. The four bar phrase does *not* start on the I chord (presuming G major as the key).



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Mixers

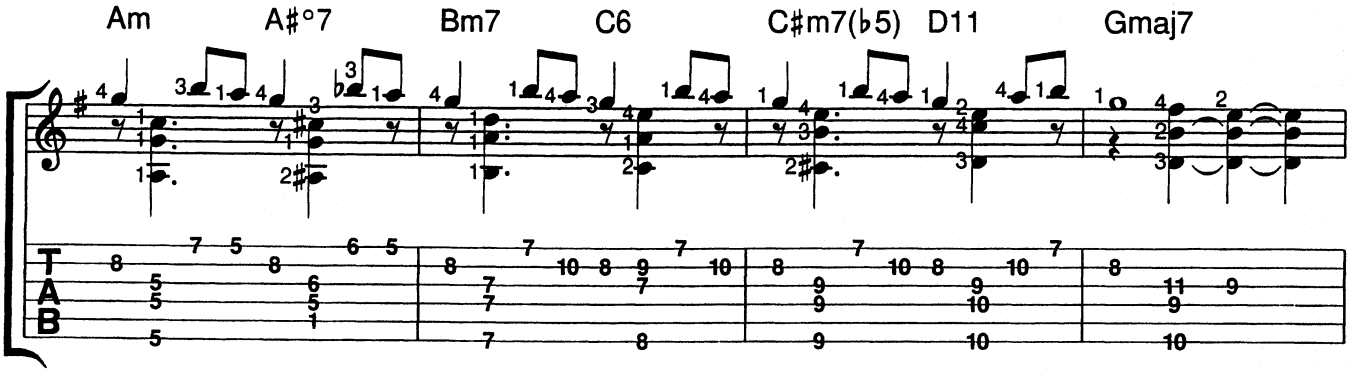
It is most common to find mixed harmonic movement. This example starts on a I chord and moves to a V chord which sets it up for a cycle move to Cmaj7 in the second measure. Notice that the lowest note of Gmaj7 in the first measure is D, the fifth, and the lowest note of G7(♭5) is ♭5. This was done to continue the effect of chromatic movement from Gmaj7 to G7(♭5) to Cmaj7. The harmony then moves by half step to the finish.



audio medium

Ascending by half step

It is common enough to see descending half-step movement with parallel dominant sevenths, such as in *Chromatic harmonic movement,* page 119, bottom example. When *ascending* by half step, it is more common to see a variety of chord types such as:



In many cases the diminished seventh chord is the in-between, the hamburger helper of ascending harmonic movement.

If harmony fascinates you, as it does me, look for CDs by guitarists such as Jim Hall, George Van Eps and Lenny Breau.

SECTION THREE/PART 2
Self accompanying

One is company

These self accompaniment techniques start very simply and move quickly to more sophisticated ways and means. As a group they include an accelerated condensation of the entire second section of this book, *Creating Fingerstyle Jazz Guitar Solos,* plus more advanced techniques.

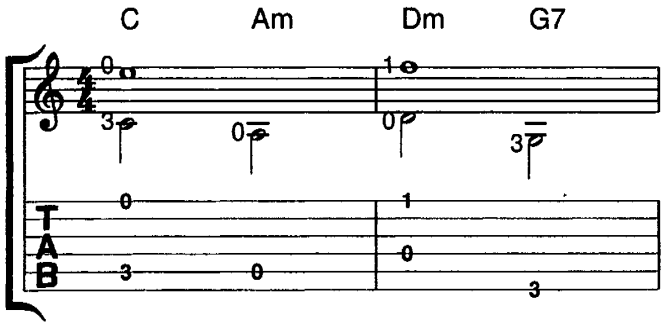
The top notes of the first several examples are just simple place holders. This way you can easily concentrate on the self accompanying devices.

SINGLE NOTE ACCOMPANIMENT OF MELODY

Root movement

The bass notes of the first two measures are the same as the chord names above.

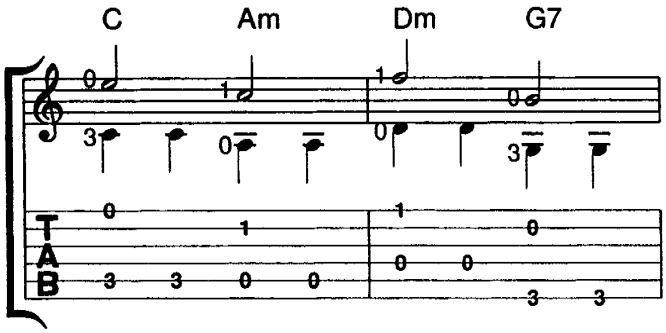




Doubled bass notes, root movement

These measures have doubled bass notes, a style used by musicians playing upright bass in the swing era of jazz. Otherwise, the movement of harmony is the same as the first example above.

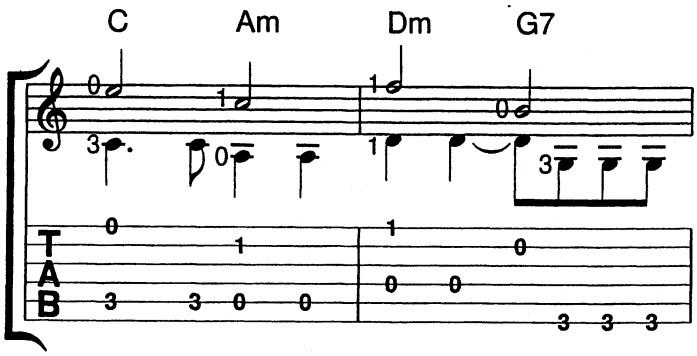




Mixed bass rhythms

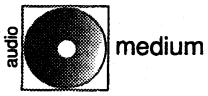
The rhythm of the bass pattern varies, while root movement continues.

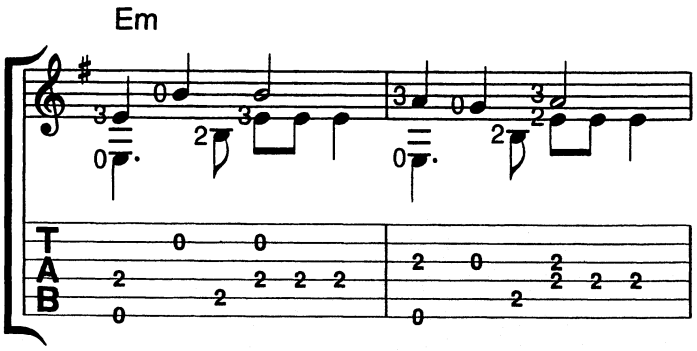




Repeated figure bass

There doesn't necessarily have to be constantly changing harmonic movement in the bass at all. Latin *Montunas*, for instance, may keep a constant pattern going.

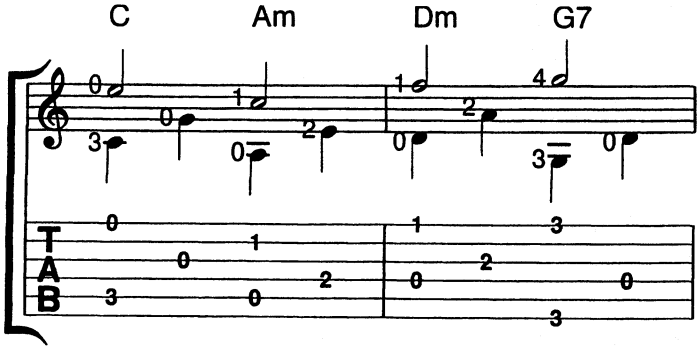




Root/fifth alternation (simple)

In this self accompanying style the bass alternates between the root and the fifth of each chord. Root/fifth is often associated with simple music, such as polka bands, country music and the like. Root/fifth is used in jazz too, but usually not in such a rigid oom-pah fashion.

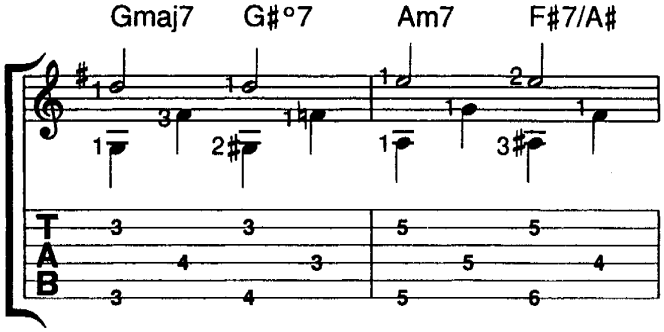




Other alternating bass notes

This chord progression moves in an upward direction. It is another example of an alternating pattern from low root note to upper note. However, in this case the upper note is a major, minor, or diminished *seventh* interval except for the last interval, which begins on the third of the F♯ 7 chord and moves to its root. Keeping a strict pattern of root/seventh is not as important as long as the effect (low to high alternation) is there.

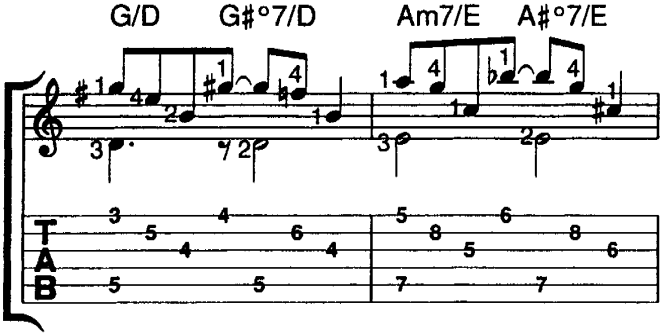
audio medium



Non-root movement

Here is a case where the fifth of each chord is the lowest note. The chords still function the same, of course.

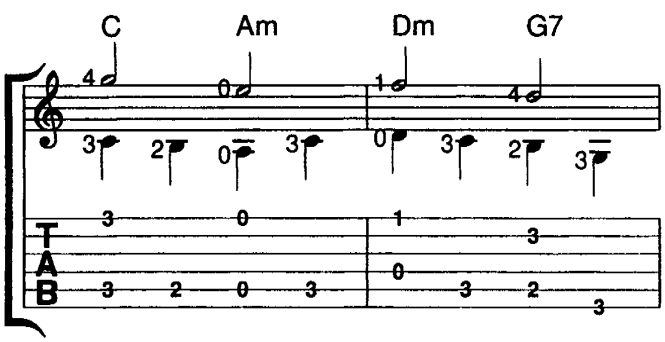
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Walking bass (diatonic)

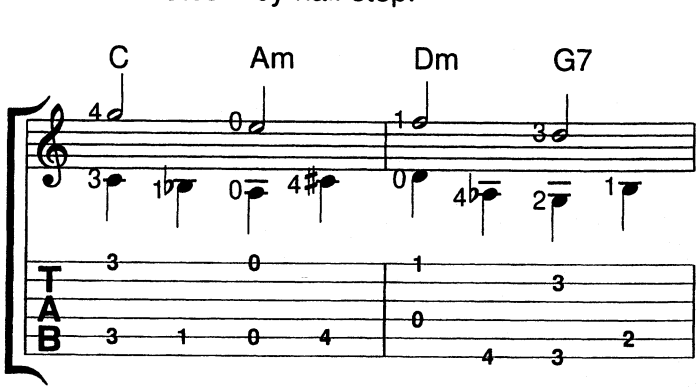
This accompaniment device emulates jazz bass by using scale step notes in-between chord tones. It's very smooth sounding. The root of each chord is still evident.

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Walking bass (chromatic)

The in-between tones in this instance include notes not within the scale tones of the chords indicated. In bar one the *chromatic passing tone* B♭ smoothly approaches A at the bottom of its walk by moving to a half step before it. After A it changes direction and starts moving to the target note of D in the next measure. It gets up close to D via a half step below D, which is C♯. Do you detect a pattern? You betcha. One of the most common bass note moves is approaching notes – especially chord root notes – by half step.

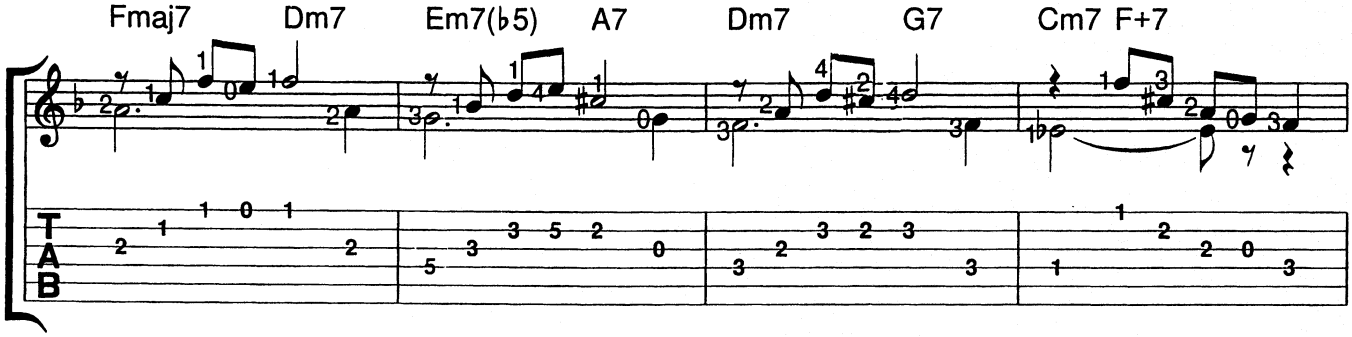






Anticipation

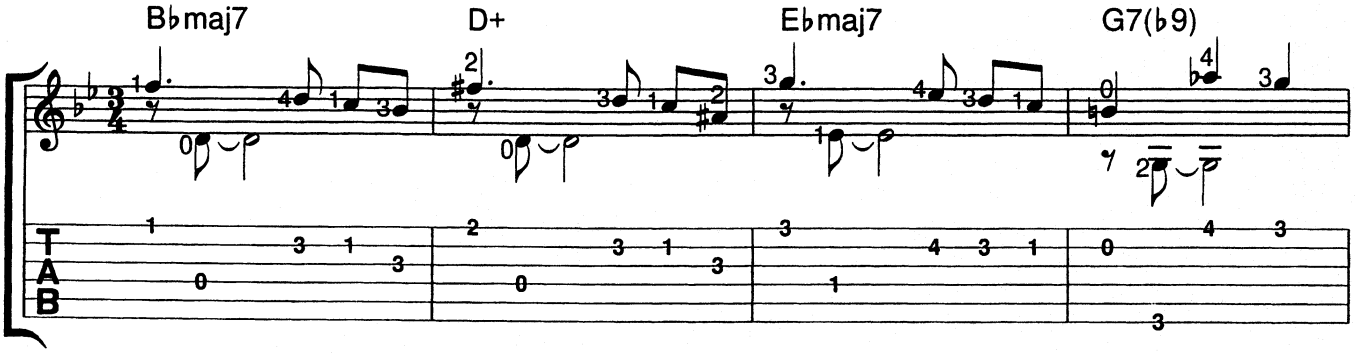
Leading with a bass note is a way to give variety to accompaniment instead of just chugging along with four bass notes to a measure. Below is an example of the bass leading the phrase in each measure.





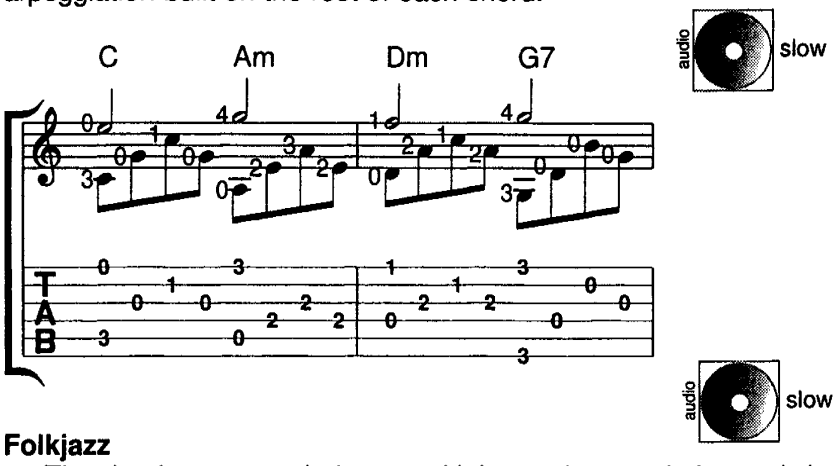
Delaying

The opposite of leading with the lower line is trailing or delaying it. This too steers away from heaviness.



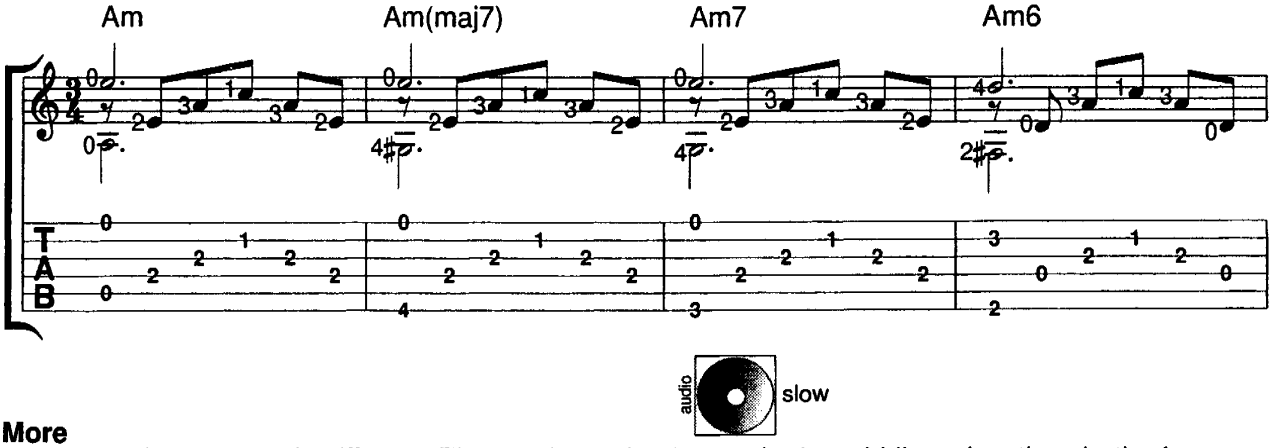
Apreggiation

For slower moving tunes, *arpeggiation* is a natural for fingerstyle playing. Don't forget to emphasize the melody note so that it won't get lost in the sea of eighth note soup. This example has the arpeggiation built on the root of each chord.



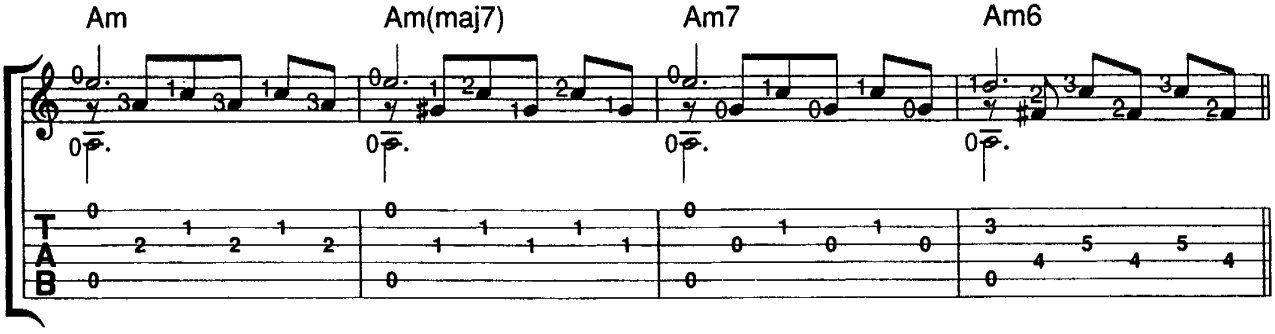
Folkjazz

The simple upper melody note with internal arpeggiation and classic descending bass line was a basic folk staple of the late sixties through the late seventies. It's easily recycled into jazz.



More

Almost the same only different. The moving voice is now in the middle rather than in the bass. Swapping the position of a voice is a good way to give variety without wandering too far away.



TWO NOTE ACCOMPANIMENT OF MELODY

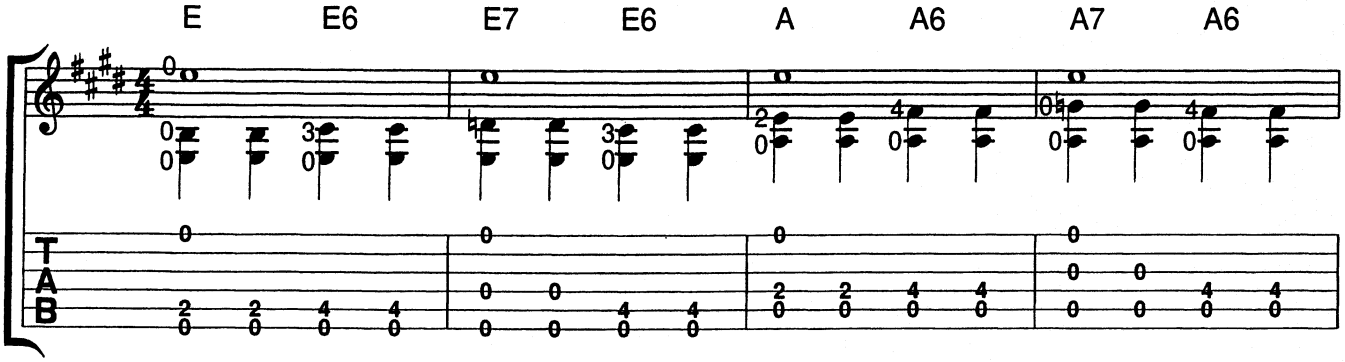
An abundance of riches

A melody accompanied by two additional notes is often all you need to make an arrangement sound full, whether you are playing by yourself or with a group.

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Stomp romp

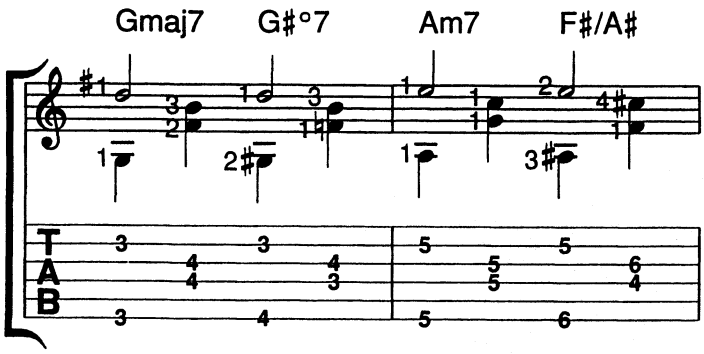
It still pops up as rock-a-billy, Chuck Berry style, forties boogie-woogie, barrel house – you name it – it's still around. It's part of jazz/pop history. The melody is extremely simple so you can still play the authentic piano left hand. You can also add complexity.



Alternating bass on hormones

The root/fifth and root/seventh alternating bass device was illustrated earlier. Using the same alternating pattern and chord changes, you can use two notes on the second and fourth beats of your accompaniment, like this:

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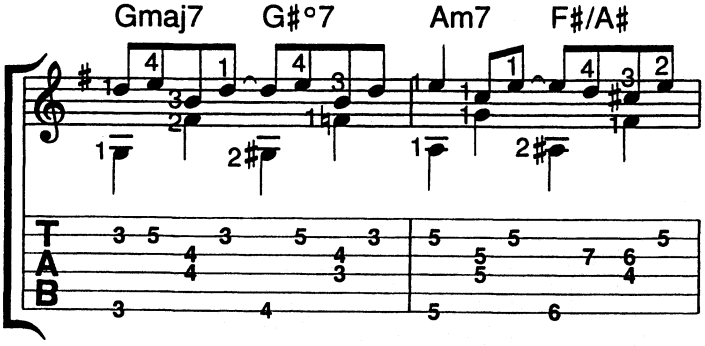


You can pluck the two inner voices with *i* and *m,* or strike them both with *p.*

When melody and bass overlap

Often the melody may merge with and become the top part of the two note bass accompaniment. It's not a problem, it's a solution.

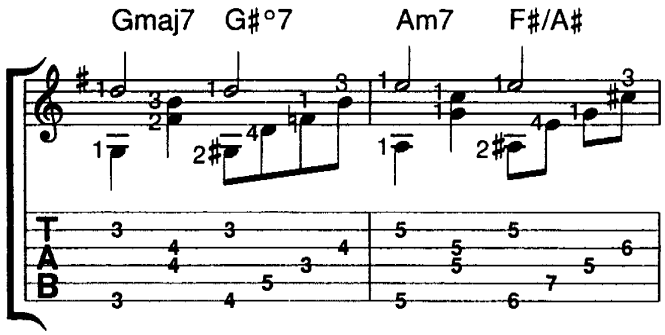
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Oom-pah meets arps

These one measure units of root/fifth and arpeggio accompaniment are a blend of two techniques.

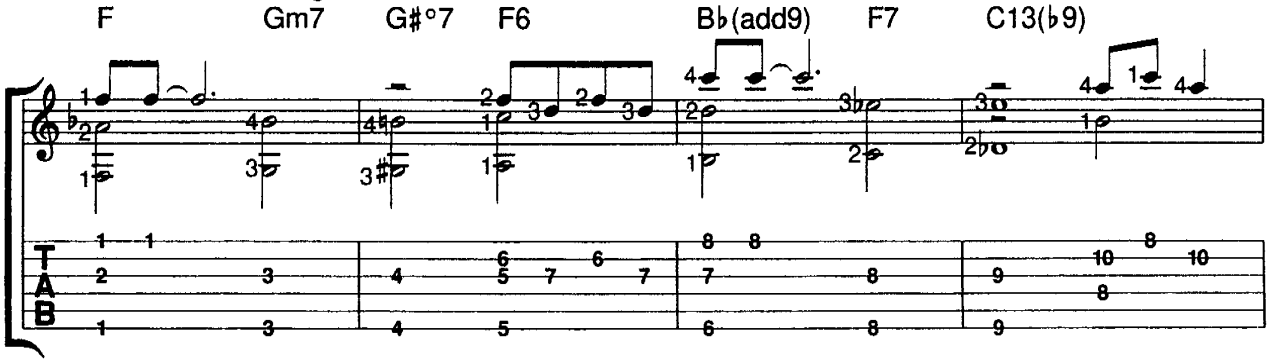
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Melody accompanied by tenths in the bass

Moving tenths in the left hand was one of the primary accompanying devices of pianists in the swing era. Fats Waller, Willie "The Lion" Smith, Art Tatum, Teddy Wilson, and many others made this *the* style until bebop came along. Within reason, you can emulate it on the guitar. The pianists mentioned often kept almost constant *quarter-note* moving tenths going with the melody. You should be able to manage at least half notes. Go for it.

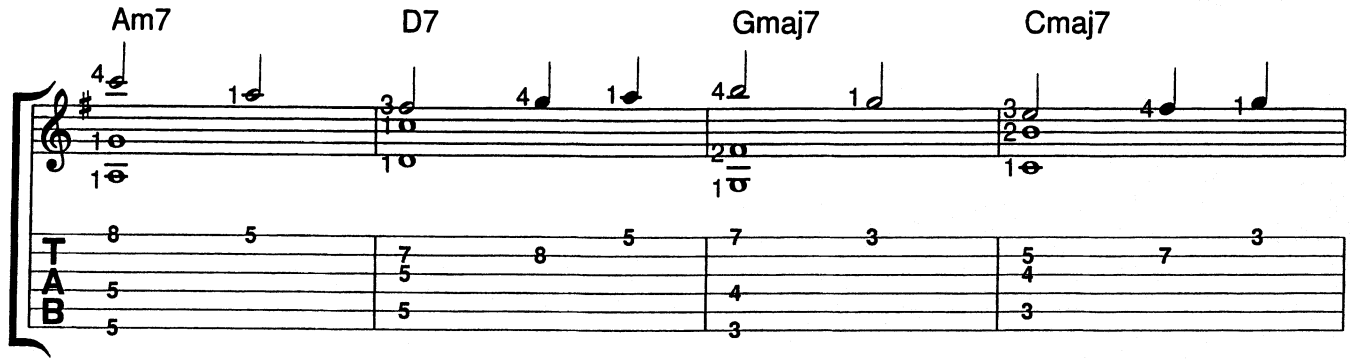


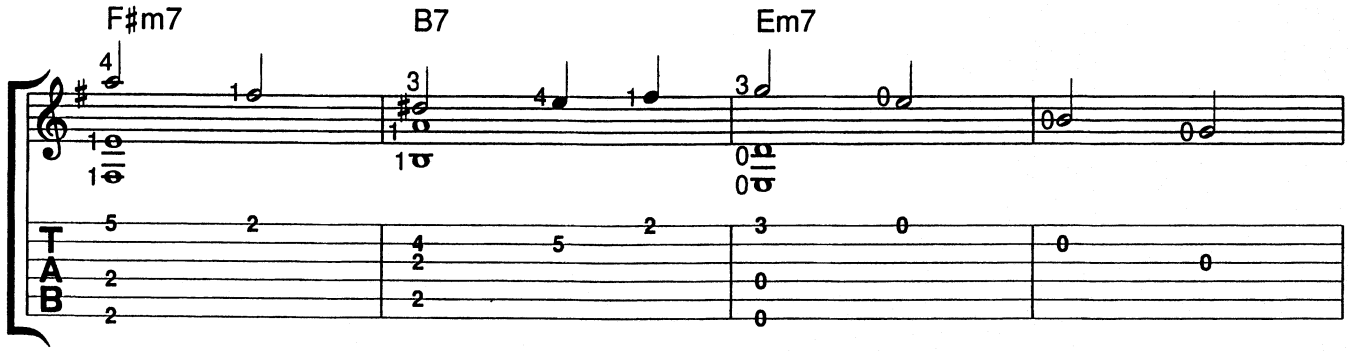
Autumn Sneeze

Here are the chord changes of the first measures of the jazz standard *Autumn Sneeze.* A simple melody is added to three different self-accompaniments. If you have any difficulty with some of the chord stretches, just move the lower two notes up an octave. In fact, if you are playing in a group, you may want to keep the chords higher anyway, so that they will stay out of the dominion of the bass player.

The first accompanying example is the exclusive use of parallel sevenths, either major or minor. It's stark, but useful.

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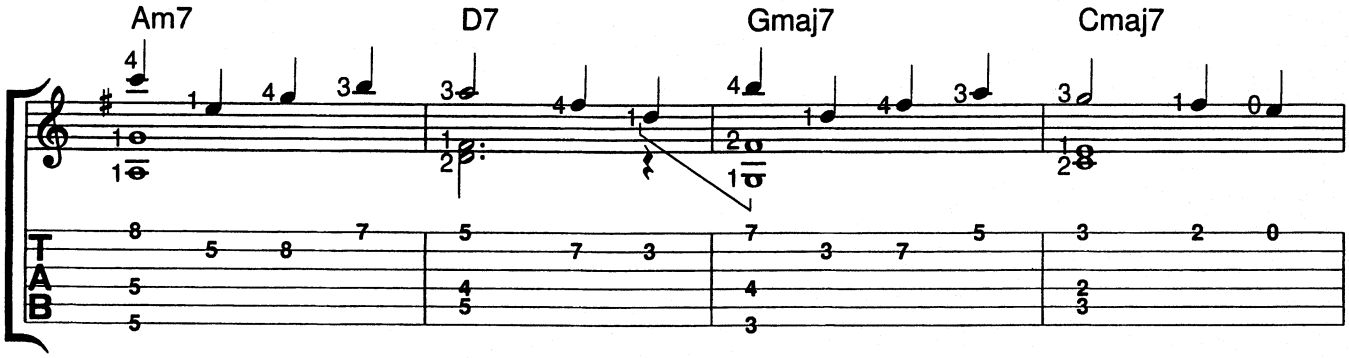


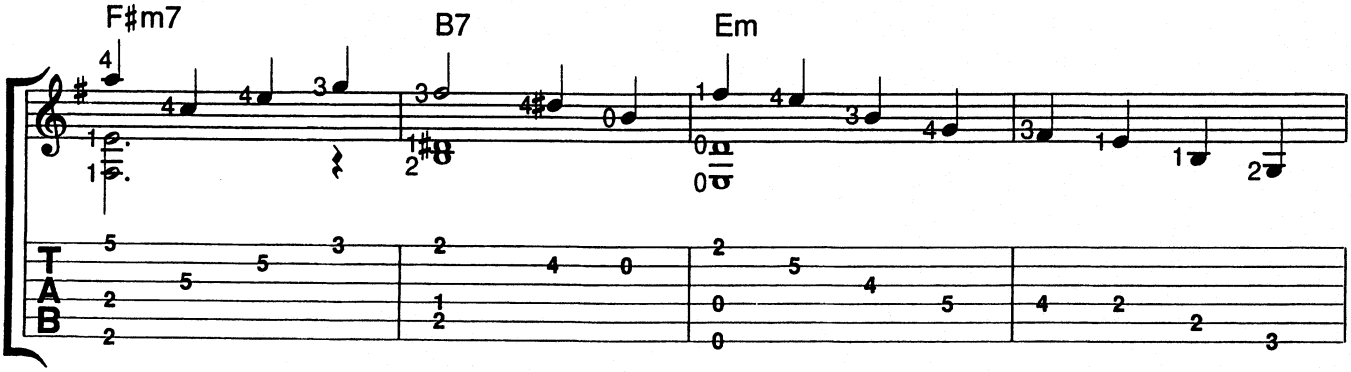


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Piano movements

The most common harmonic movement in jazz is II-V-I. It is often repeated through a portion of the cycle of fifths. A smooth way to incorporate this into your playing is to use the pattern shown below: a minor seventh defined by a root and seventh followed by the dominant seventh defined with just root and third. They both point to the I chord, third measure, which is both the end of a cadence and the beginning of the next movement. The bass is still using root movement.

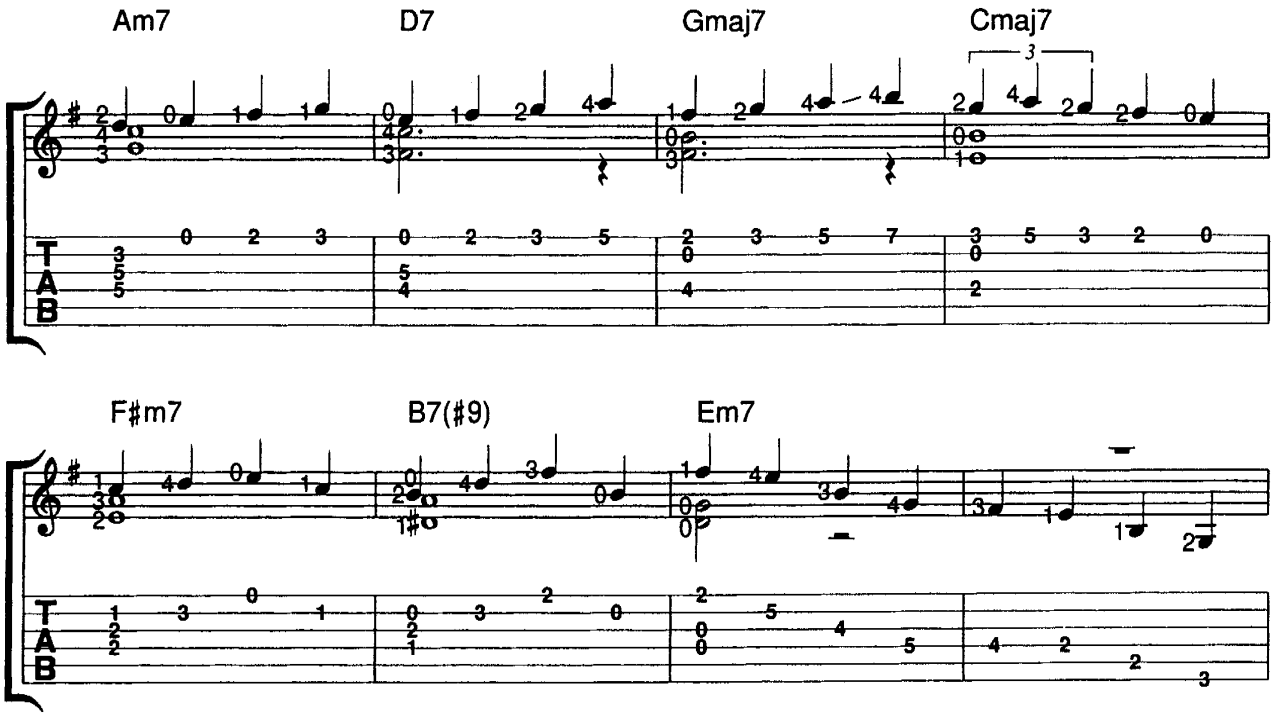




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Closer voicing

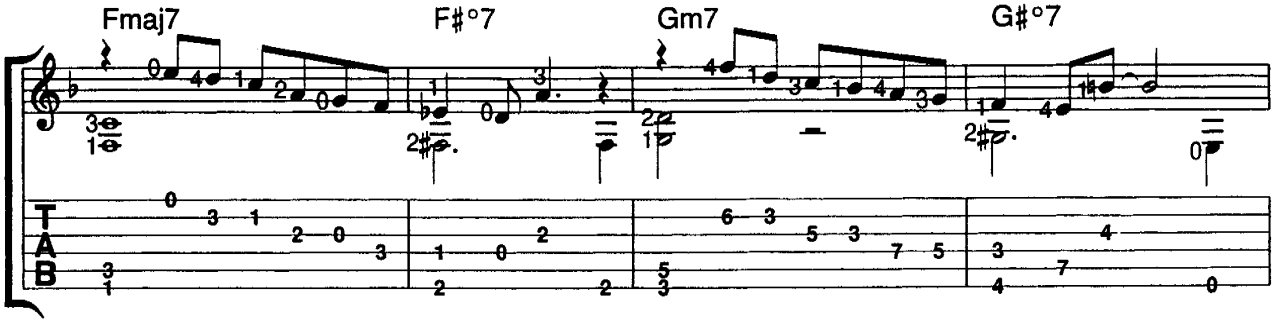
This variation uses the same chords except the accompaniment is voiced so that the harmony moves in alternating pairs of fourths and tritones. The bottom note in each pair alternates between major or minor seventh to major third. There is no explicitly stated root or fifth of the chord. If you play in a group, the bassist will cover roots and fifths.



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Leading with a two-note comp

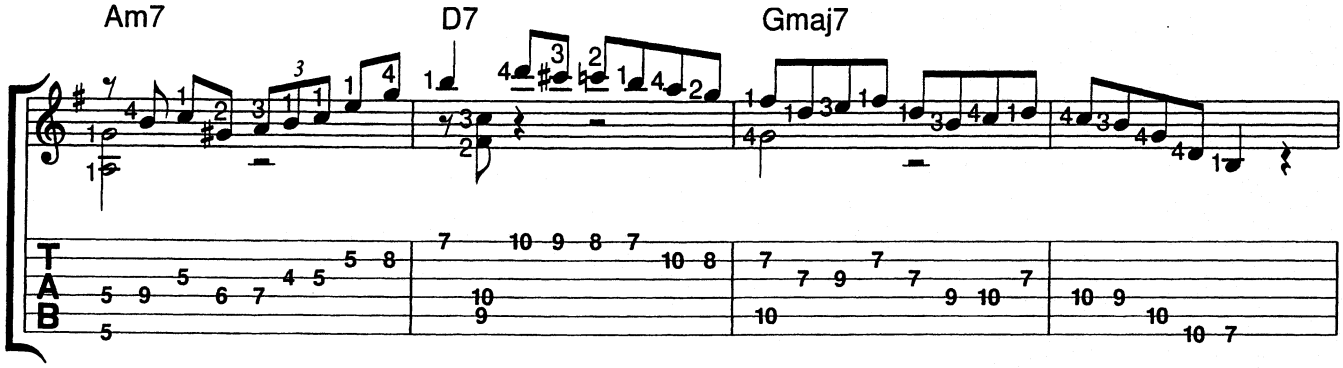
These are two 2-measure phrases, each pair starting with a bare perfect fifth interval. The root ascends chromatically.



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Sneezing and comping

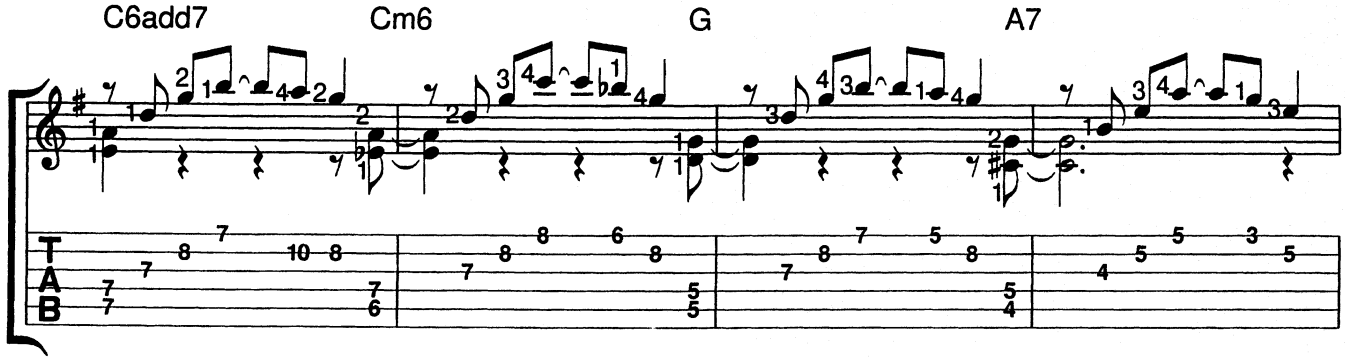
Here's that tune again, with two note comps located on the first melody note, in the middle of the measure, and right on the first beat. A classic II-V-I progression.



audio fast

More non-root movement

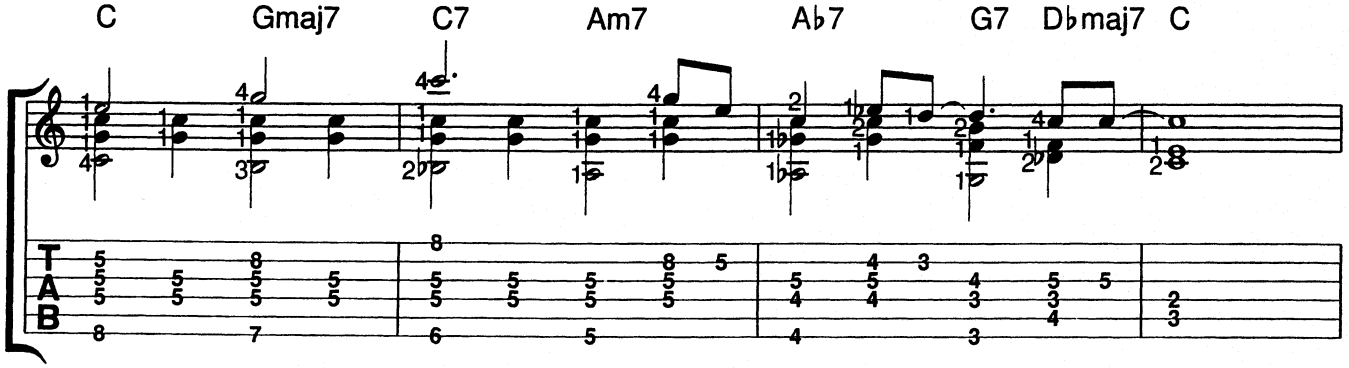
It is very common today for guitarists and pianists to leave out the root and/or fifth. The following is an accompaniment where the lower two notes descend through four measures.



audio medium

Music in three parts

Within limits, you can play three or even give the illusion of four independent lines. The example below has an ascending, then descending melodic line, a descending chromatic bass line, and in-between the top and bottom, two constant rhythm keepers.



SECTION THREE/PART 3
Accompanying Others

Capable accompanist accoutrements

The art of accompanying is the art of creating an environment so congenial, supportive and inspiring that the band members can't help doing their best work. Good accompanying is transparent to the ear in the sense that it neither stands out nor draws attention to itself. Yet, if it were to stop even momentarily there would be a huge emptiness. Wanting to be a tasty, sensitive and capable accompanist is a high-end goal.

Fingerstyle accompanying

In fingerstyle soloing your first and primary responsibility is to accompany your own improvised or pre-determined melody. The emphasis is on supporting the melody. In fingerstyle accompanying you can drop the melody line and use your resources (fingers and brain) to add some other melodic, harmonic and rhythmic inventions.

Everything you have worked on in Section Three is still available and useful, of course. You don't *have* to add to your existing accompaniment, but you may. Much self-accompaniment with no alteration transfers over to backing others. Intros, endings, turnarounds, modulations, and tags can often stay just the way they are, since they are already more solo-ish.

Those other playmates in your sandbox

The alternations of fingers and strings pale when compared with the psycho-social changes. Accompanying incorporates other members of your species into your mental and emotional space. You consider them your family—at least for the duration of the gig—and make *their* goals *your* goals. If they aren't, why are you playing together? Supporting *them* encourages them to support *you* when it is your turn to solo. With your help they can find out what they are capable of. Even if you don't solo, the accompanying role helps you to find out what you are capable of.

Accompanying singers

I love backing singers. For one thing, there is usually emotional variety in a singer's program. Another is the responsibility that comes with backing a singer—especially as the only accompanist.

You can use whatever you have in your old kit bag. Besides jazz, you can use your classical, folk, rock, funk, country, or flamenco background if a singer feels that it is appropriate. When working with singers, be prepared to play hooks, trademarks, and a certain amount of repetition rather than free-form backing. The mind likes patterns and figures.

When following the singer, follow the singer—unless the singer wants you to lead. It's a bit like dancing together. *Work* with your singer. She has her own concerns. She probably doesn't care how hip you are. She measures your worth as a function of how easy you make it for her to get in and out of the tune.

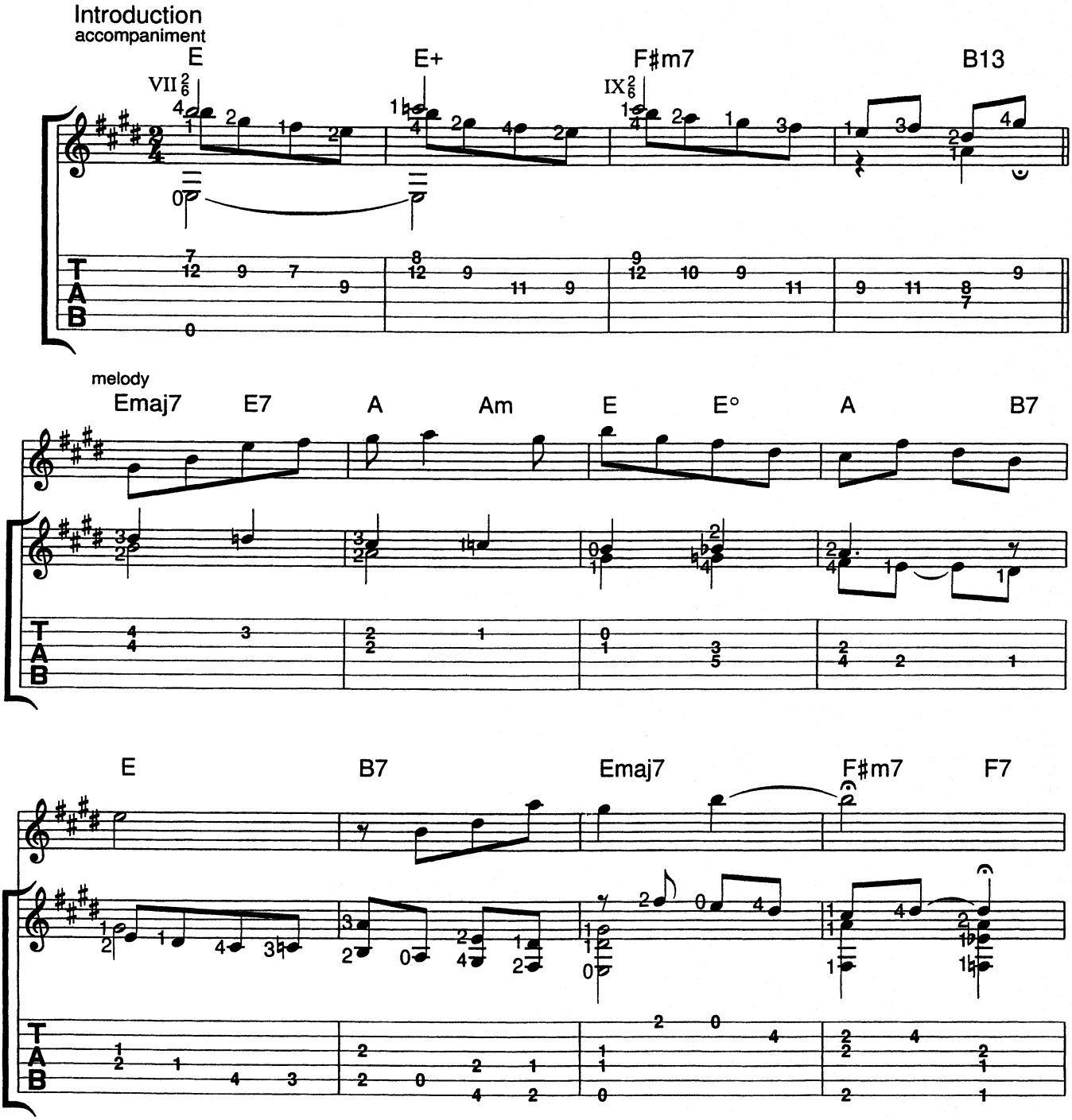
The following partial tune is arranged for just guitar and mellophone. Fortunately, guitar and mellophone are a natural blend, and you don't have to worry about getting in each other's way.
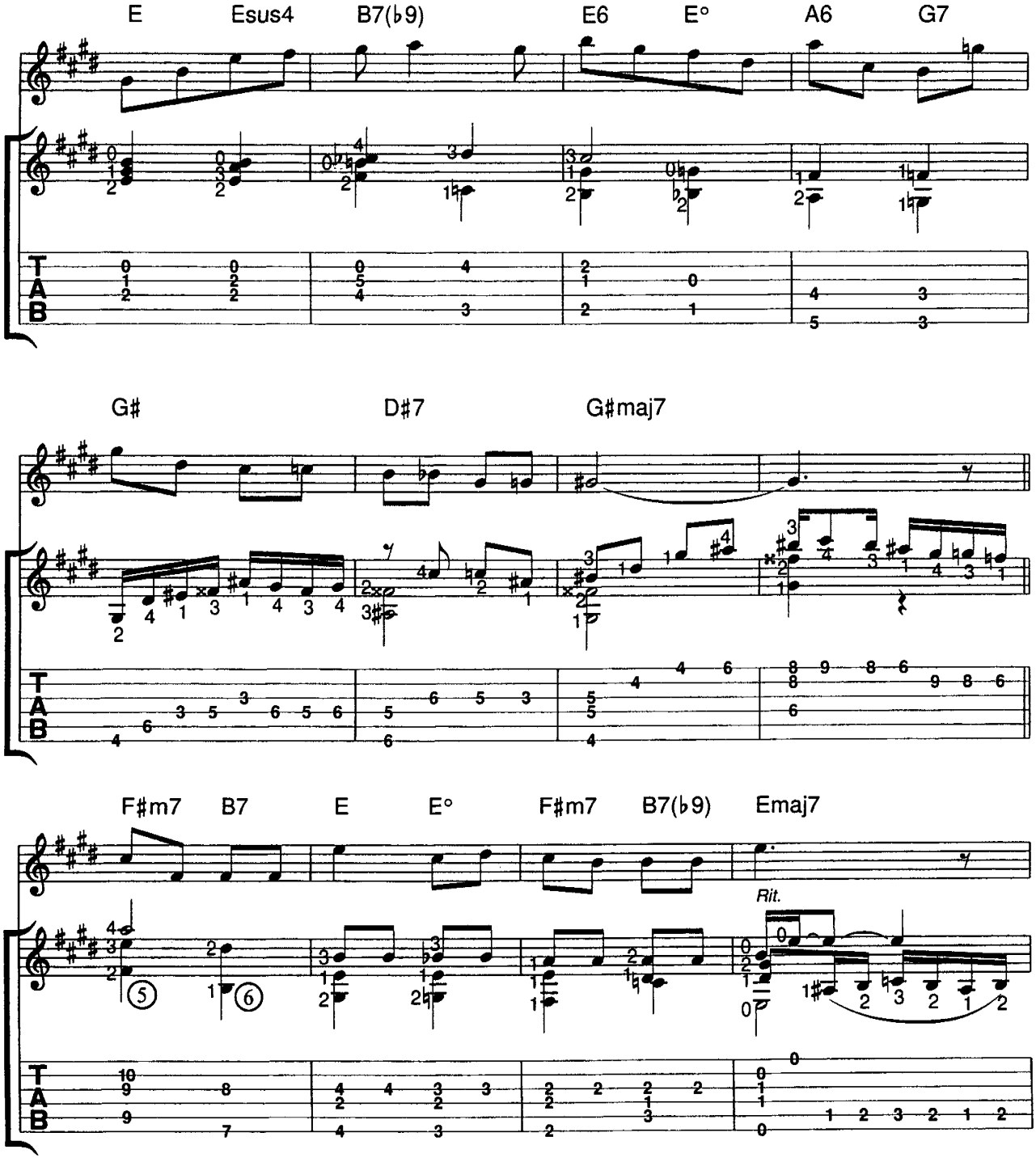
This is the lead-in *verse,* the part before the chorus, the main part of the song. I used full arranging capabilities. Since it is purposely arranged and not improvised, there is a very close match of solo and accompaniment. Play this tune slowly with forward motion.
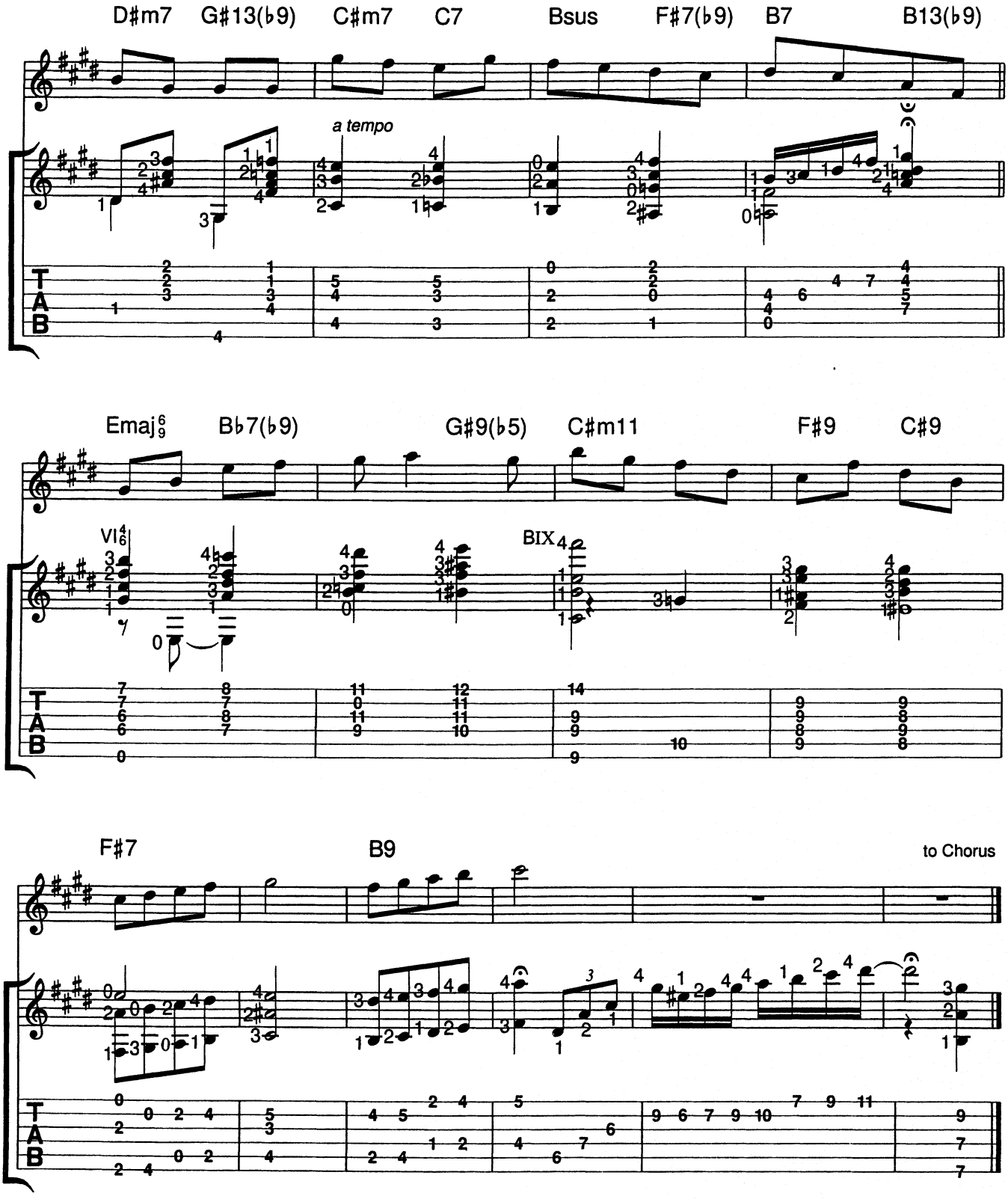
For this tune, think Gershwin.

audio slow

Crush




E
Esus4
B7(♭9)
E6
E°
A6
G7
G♯
D♯7
G♯maj7
F♯m7
B7
E
E°
F♯m7
B7(♭9)
Emaj7
Rit.
T
A
B


D♯m7
G♯13(♭9)
C♯m7
C7
Bsus
F♯7(♭9)
B7
B13(♭9)
a tempo
Emaj9/6
B♭7(♭9)
G♯9(♭5)
C♯m11
F♯9
C♯9
VI
BIX
F♯7
B9
to Chorus
T
A
B

Guitar and bass comping behind a soloist

Comping means to *accompany* and/or to *complement.* In pre-bebop days—the Thirties and earlier—pianists would pump out constant *stride* piano rhythm with their left hand. This meant oom-pah rhythm mixed with walking tenths. When rhythm sections evolved further, pianists played with a sparse left hand, punctuating much as a drummer might. This technique specifically came to be called *comping.*

For starters, one rule of thumb is to play more when the soloist is not playing, and play less when he is. Play more when there are "holes" to be filled, and don't step all over the soloist when he is playing busily. Listen to sparse players such as vibes players, who, for practical matters, can maneuver gracefully only three or four mallets (notes) at a time.

Everyone comps differently, and the comps used with *Someday My Prints Will Arrive* are what I might do. With guitar, bass, drums, and singer, I like to play little nuggets and figures instead of blasting away with fat chords.

Be sensitive to your sound as it blends (or doesn't) with your playing partner. Whether you play electric or acoustic guitar, for instance, will partly determine how, what and where on the instrument you play your accompaniment. If you play a nylon-string or steel-string flat-top instrument, it doesn't matter as much how high or low you voice your lines and chords with the bass. The timbre and pitch of the upright or electric bass are different enough from the acoustic guitar that both can easily be distinguished.

Playing two electric instruments, such as electric guitar and electric bass, needs special care. If you play low-pitched, walking four-to-the-bar chords and your partner plays a walking bass line, it results in a muddy tangle of sounds in both texture and pitch. The solution is simple: play your rhythm part, whether constant or comping, higher on the board on the top four or at most five strings. Another means of separation is to play one of the guitars through electronic effects units.

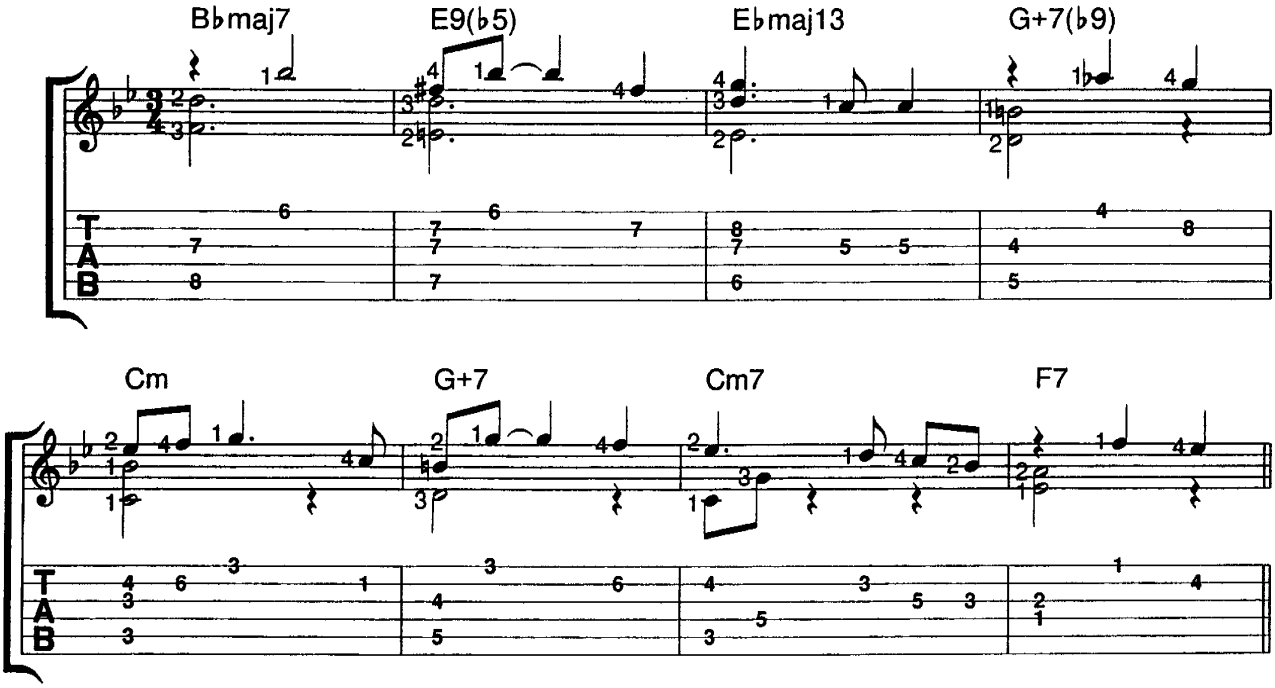
Just for you seven-string players (all twelve of us): although I use my seven-string guitar when I play any job, if I play with a bass player I don't thump around in his range.
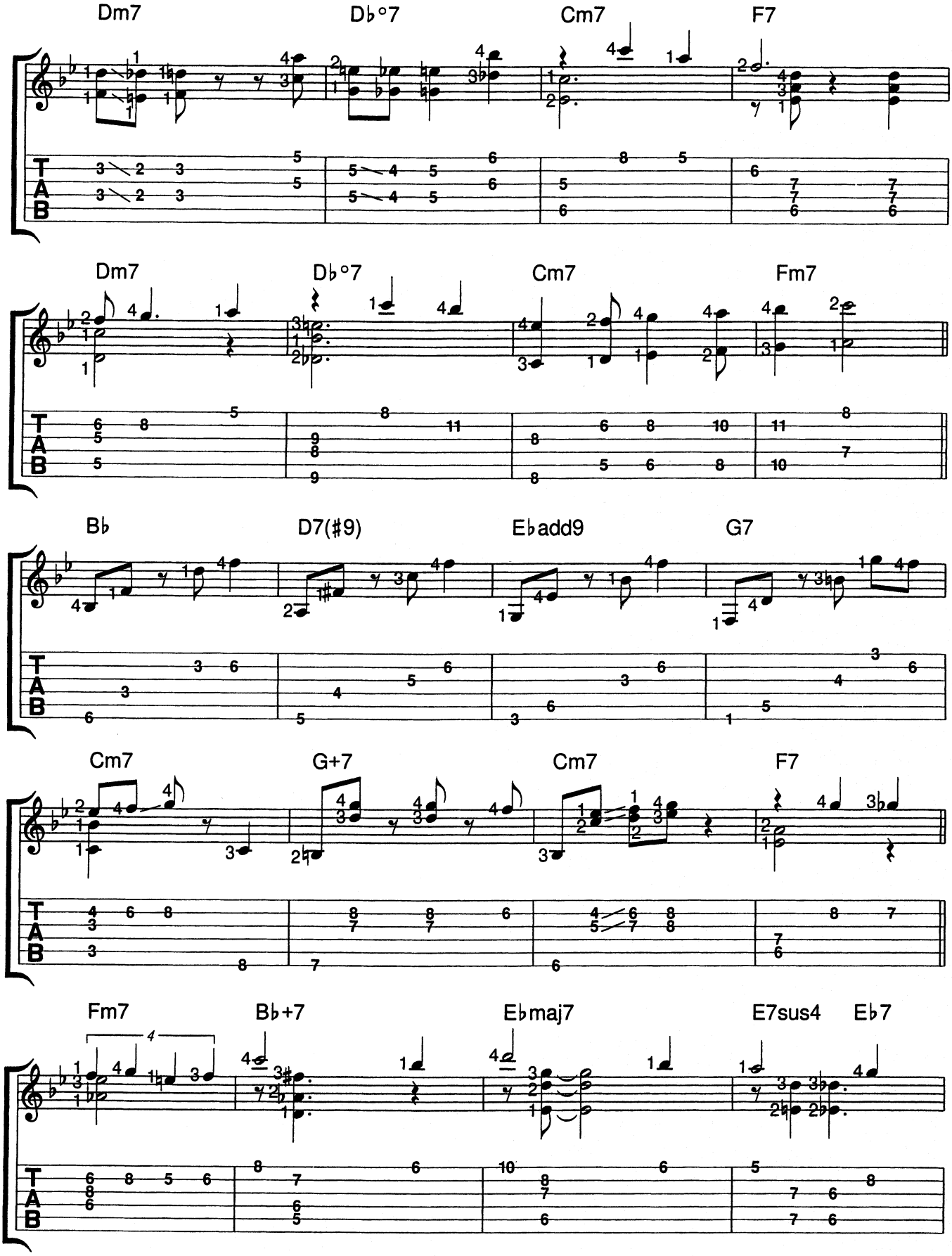
For this tune, think Disney.

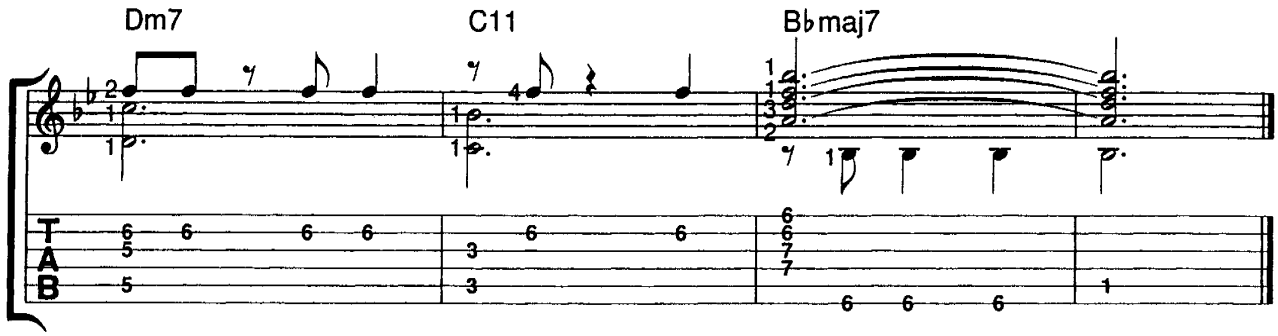
Someday My Prints Will Arrive



medium




Dm7
Db°7
Cm7
F7
Dm7
Db°7
Cm7
Fm7
Bb
D7(#9)
Ebadd9
G7
Cm7
G+7
Cm7
F7
Fm7
Bb+7
Ebmaj7
E7sus4
Eb7



Guitar duets

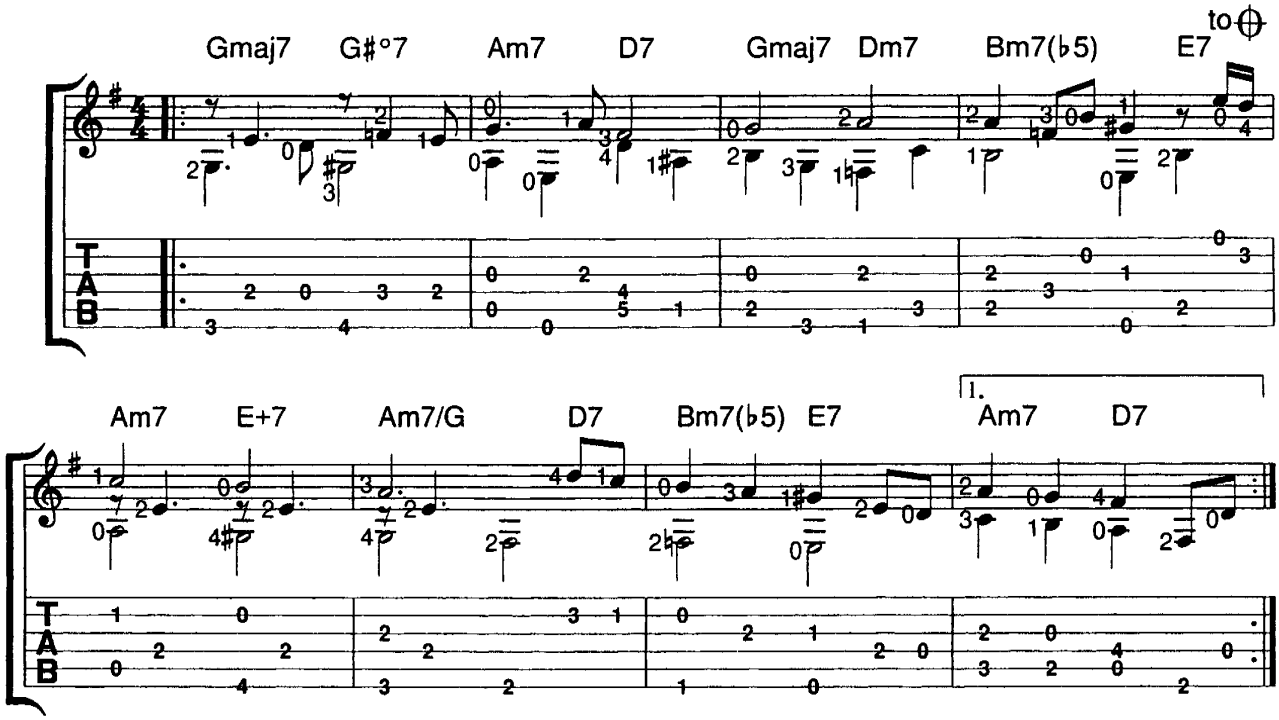
Guitar duets grapple with the same problem as two pianists—too much of the same thing, too much running into each other and stepping on each other's toes. If you are working with another guitarist, you can profit by having a simple agreement on what is going to happen when and where. You might divide your guitars in half (drop that saw). Both can take turns staying at the other end of the range, for instance.
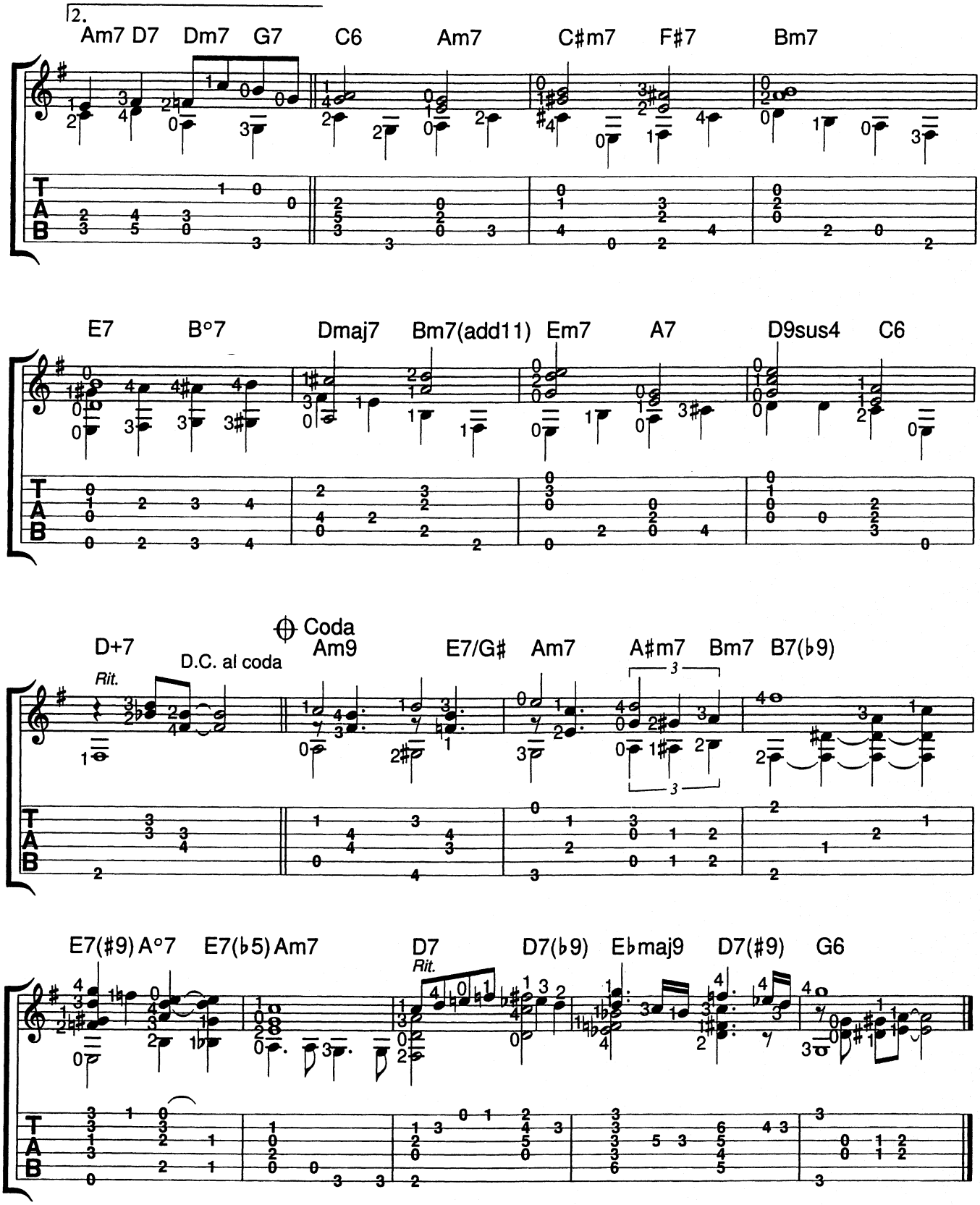
Another way of keeping out of each other's way is to tune your guitars differently. The late Carl Kress, accompanying George Barnes, used a guitar tuned a fifth lower. Later, Bucky Pizzarelli with a seven-string guitar (an extra-low A) backed George, who played a guitar tuned a fourth *higher. That* was a wonderful separation of two guitars. George and Bucky's work is on Stash Records.

Imagine Nation, below, shows how you can stay in the lower range of the guitar to accompany your partner as he plays solos higher up. If you are playing for the first time together, this might be a just-for-now working plan as you get more acquainted.

For this song accompaniment, use your imagination. Think Jimmy Van Heusen.

Imagine Nation




2.
Am7 D7 Dm7 G7 C6 Am7 C♯m7 F♯7 Bm7
E7 B°7 Dmaj7 Bm7(add11) Em7 A7 D9sus4 C6
Coda
D+7 D.C. al coda Am9 E7/G♯ Am7 A♯m7 Bm7 B7(♭9)
Rit.
E7(♯9) A°7 E7(♭5) Am7 D7 D7(♭9) E♭maj9 D7(♯9) G6
Rit.
T
A
B

Accompanying with one note at a time
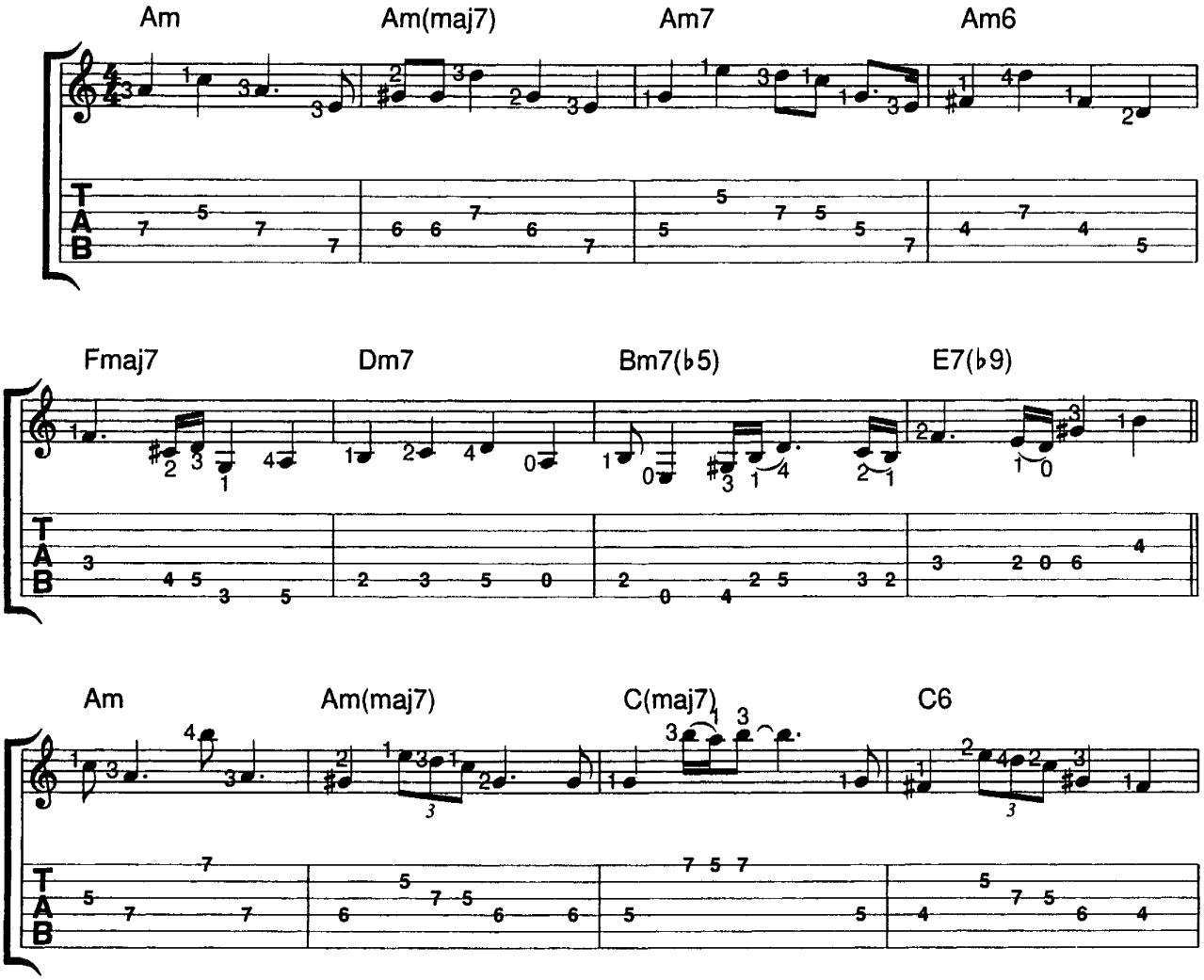
As guitarists we tend to think that playing accompaniment necessarily means playing chords in some shape or form. What if you were a bass player or a saxophone player? To them, accompaniment means creating lines, melodic and rhythmic. "But guitarists can play chords." Yes, but they don't *have* to. For variety, try accompanying with a single line. You can think of emulating a specific instrument if it helps. Thinking as a bass player might be one natural place to start, but it's no more natural than an oboist or flautist's idea of building a single-line backup, since single lines are their personal orientation. A line is a line is a line. Thinking of a guitar is fine too, since you are playing one!

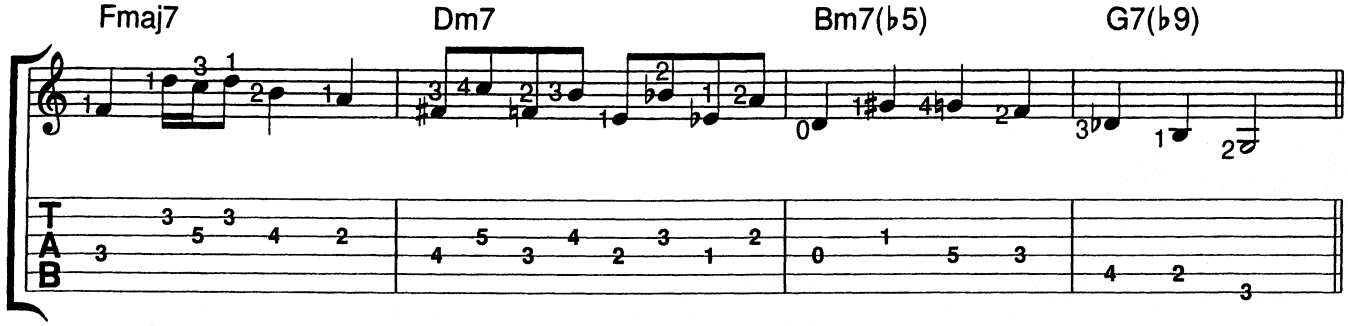
Tip: If you are having trouble with inventing a single-line backup, listen to the lines of New Orleans, early Chicago, or Dixieland jazz. Listen to how the clarinet, trombone, cornet, sax, drums, tuba and banjo work together. The horns are playing ensemble with single lines, every line complementing the total piece, with no train wrecks.

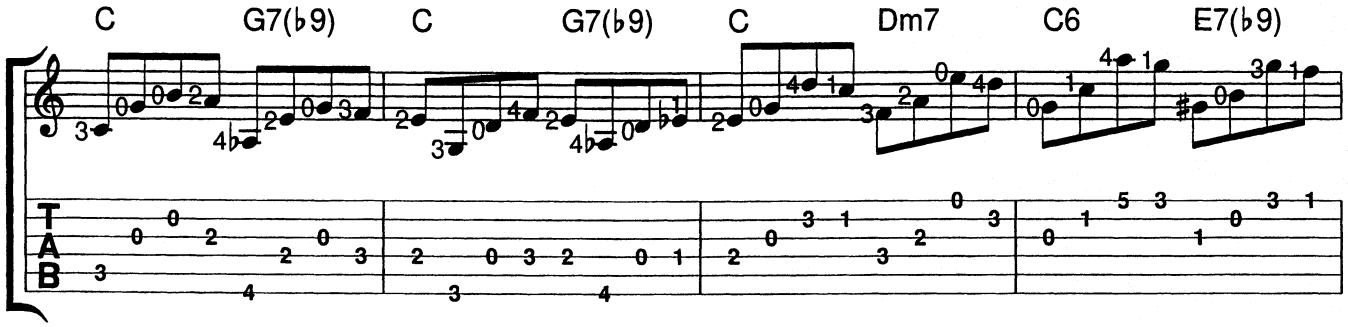
For this tune, have a heart for Mr. Rogers.

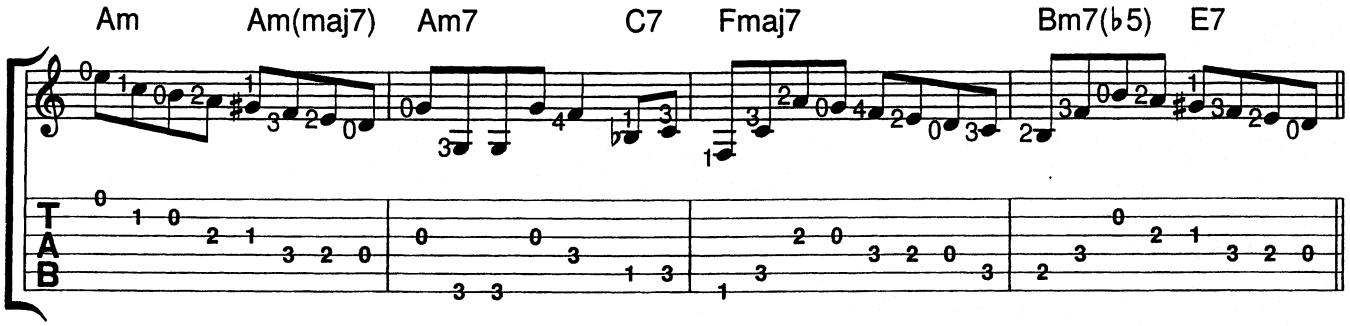
My Gummy Valentine



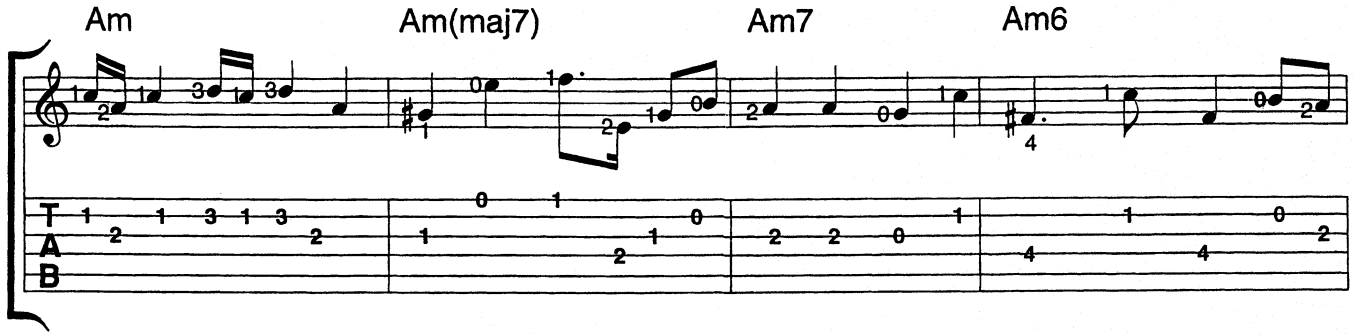


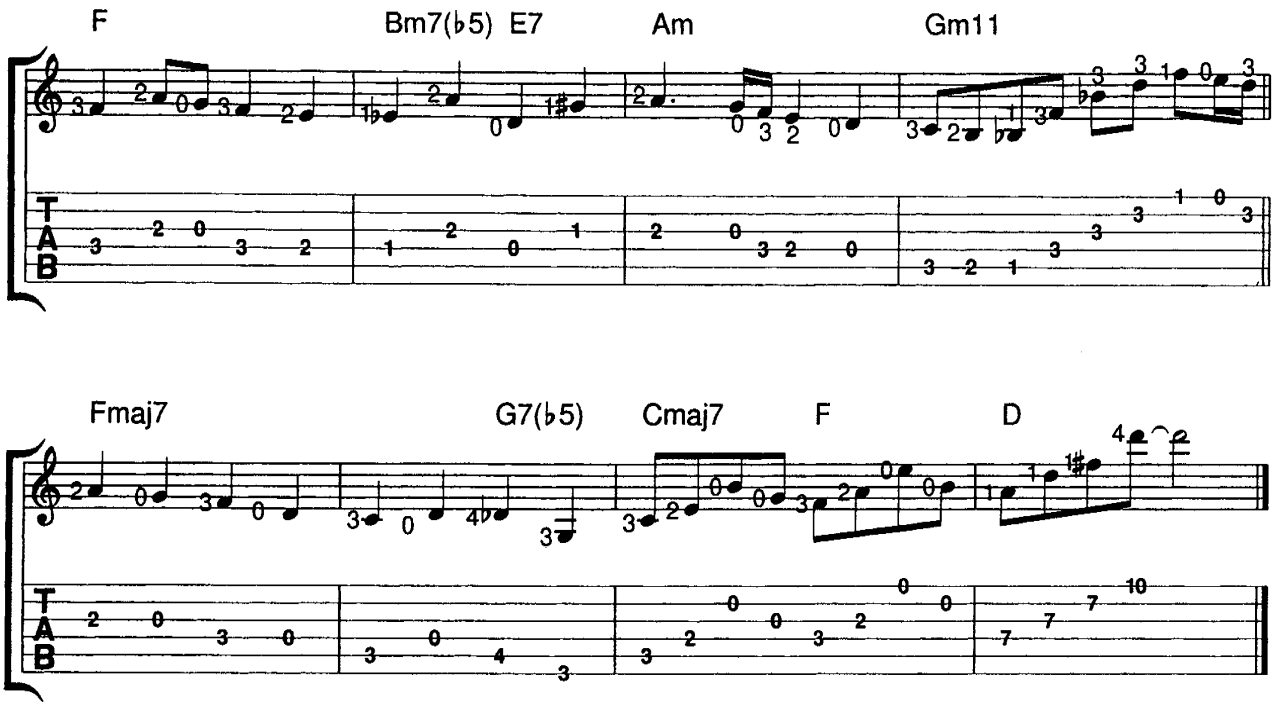

Fmaj7
Dm7
Bm7(♭5)
G7(♭9)


C
G7(♭9)
C
G7(♭9)
C
Dm7
C6
E7(♭9)


Am
Am(maj7)
Am7
C7
Fmaj7
Bm7(♭5)
E7

Composer


Am
Am(maj7)
Am7
Am6



Walking-bass-plus-chord

Think bass-plus-chord, not chord-plus-bass. There's a difference. It's best to conceive of a bass line first—planned or improvised—and then maybe add a chord, and not to conceive of chords first and then scout around for a bass line. If first you commit your fingers to a chord and afterward look for a bass line, the choice is much more limited. The "bass line" would be made up of whatever left-over notes your fingers can reach after the chord has been formed. It might work with *Freight Train,* Travis-style, but not for a flowing walking bass line with comping.
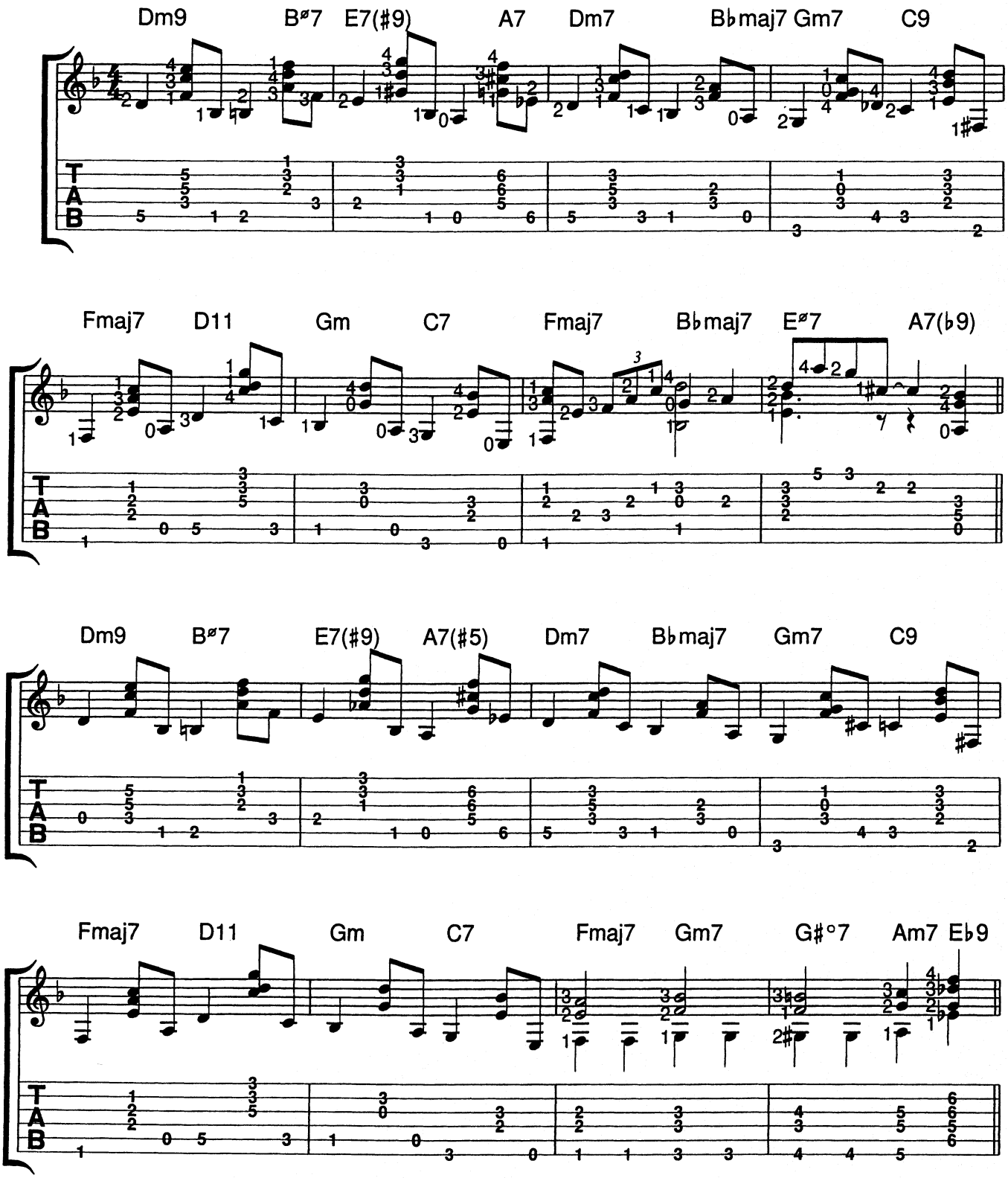
Walking-bass-plus-chord is effective only up to a point. The bass lives in the bottom of the sound spectrum, an octave lower. No one would mistake the guitar walking bass for a real bass. Also, many guitarists attempting to play walking-bass-line-with-chord comps play like a guitarist, not a bass player. Study bass? It wouldn't hurt. At least, to get it right, find transcribed bass lines and study them. Better yet, transcribe them yourself. Add chords later. Try to get the variety that bass players use. Bigger intervals, broken time, and textural changes are some of their techniques. Today the bass doesn't often play four quarter notes to the bar, especially during the first and last chorus. Older-style bass playing included much doubling of two same notes per measure. Unless you, as the guitarist/bassist, want to recreate vintage jazz, avoid constant doubling.
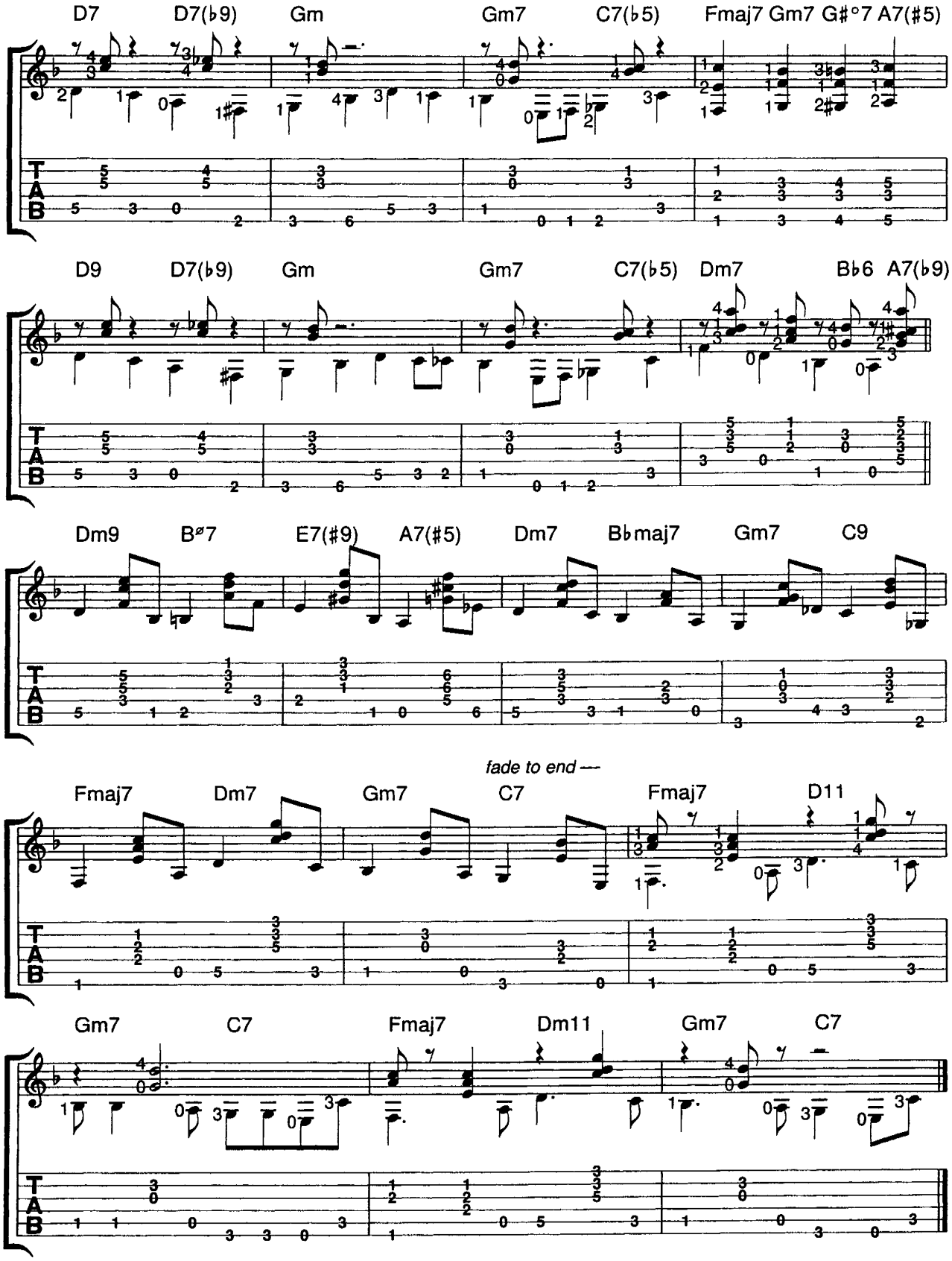
The constant rhythmic pulse of bass-plus-chord is a close cousin to the traditional flat-pick style of four-beats-to-the-bar. In bass-plus-chord, you have offset the lowest note of a three- or four-note chord, with the rest of the chord trailing by a quarter or eighth note.

Walking-bass-plus comps can be played as a stylistic repeated pattern, or turned loose as freely improvised jazz. In *Bird Abode Song,* below, there are examples of both. The A sections are formalized with a pattern of a quarter note followed by a chord comp. The bridge is less formal and uses a walking bass with a quarter note followed an eighth note later by a chord comp. In the last part of this book, page 177, there is an improvised solo on these chord changes. Compare and see.

For this tune, think Shearing.

Bird Abode Song




D7 D7(♭9) Gm Gm7 C7(♭5) Fmaj7 Gm7 G♯°7 A7(♯5)
D9 D7(♭9) Gm Gm7 C7(♭5) Dm7 B♭6 A7(♭9)
Dm9 B⌀7 E7(♯9) A7(♯5) Dm7 B♭maj7 Gm7 C9
fade to end —
Fmaj7 Dm7 Gm7 C7 Fmaj7 D11
Gm7 C7 Fmaj7 Dm11 Gm7 C7
T
A
B

Guitar and flute duet

Jazz flute, once a novelty, had its modern jazz renaissance in the Sixties. Herbie Mann made it popular with the general public.

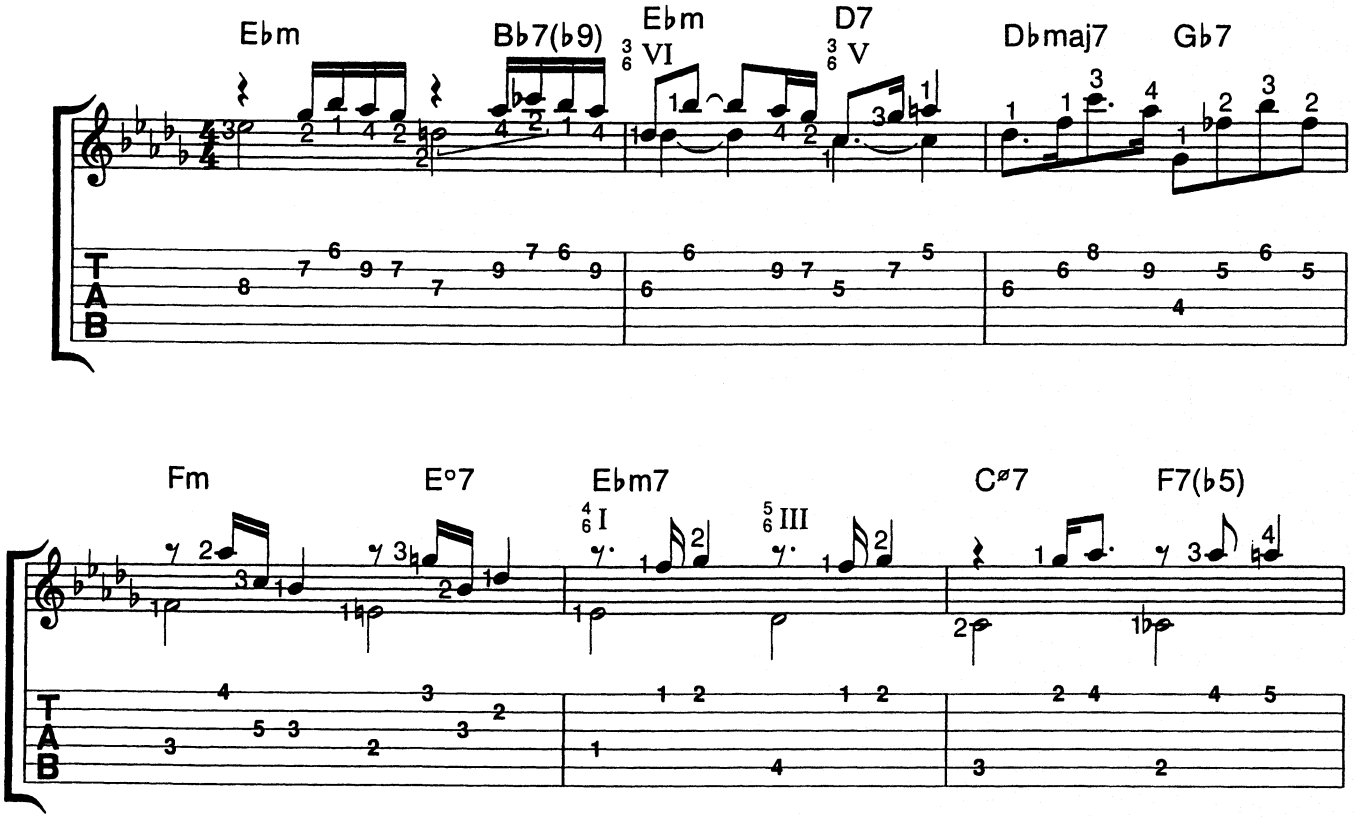
The range of the flute is much higher than the guitar, so you can use the full range of the guitar without a problem.

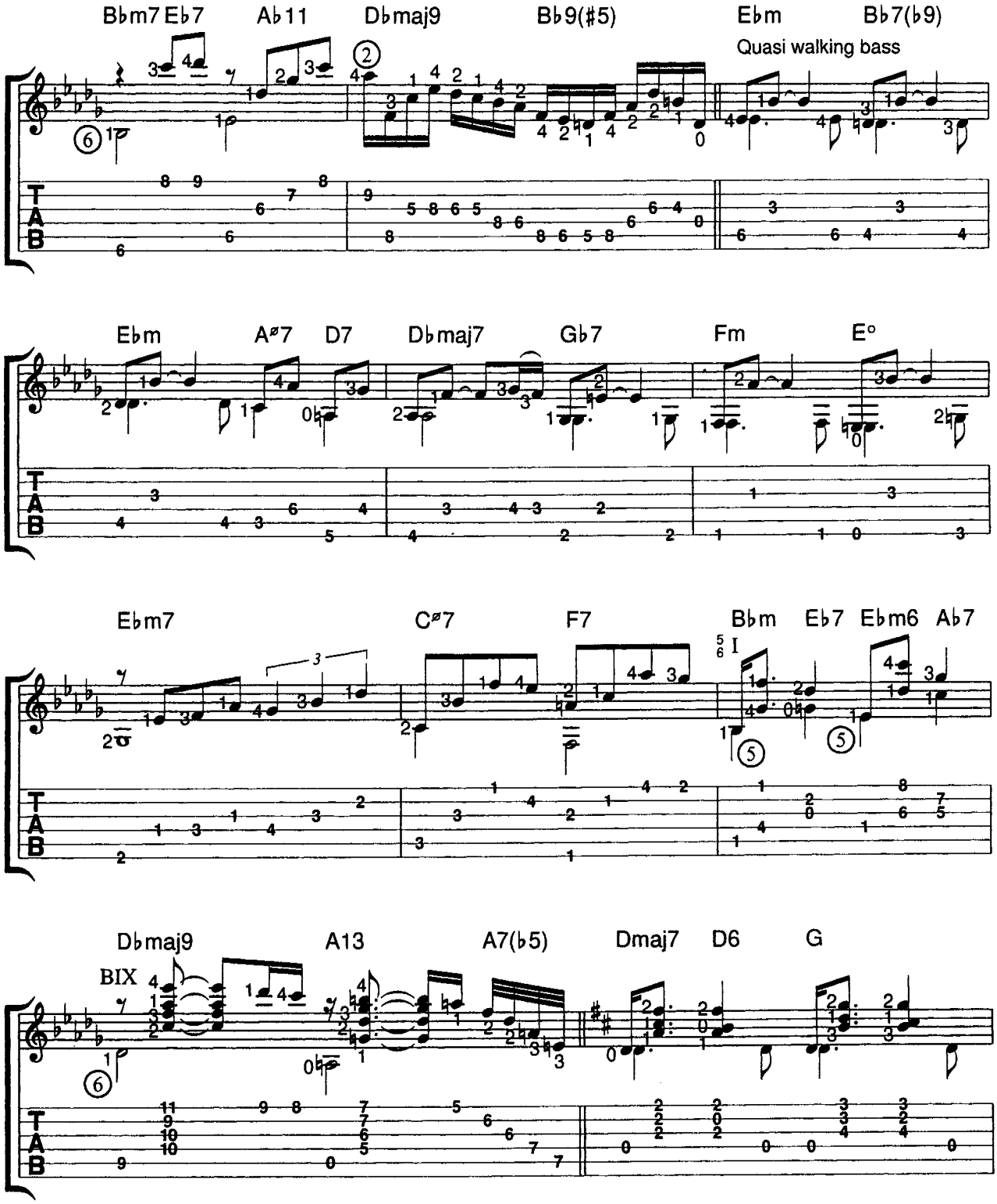
"Wedding flute" is ever-popular, and the same jazz guitarist who is asked to play in the band may also be called on to play accompaniment to the flute, faked or read from flute and guitar books.
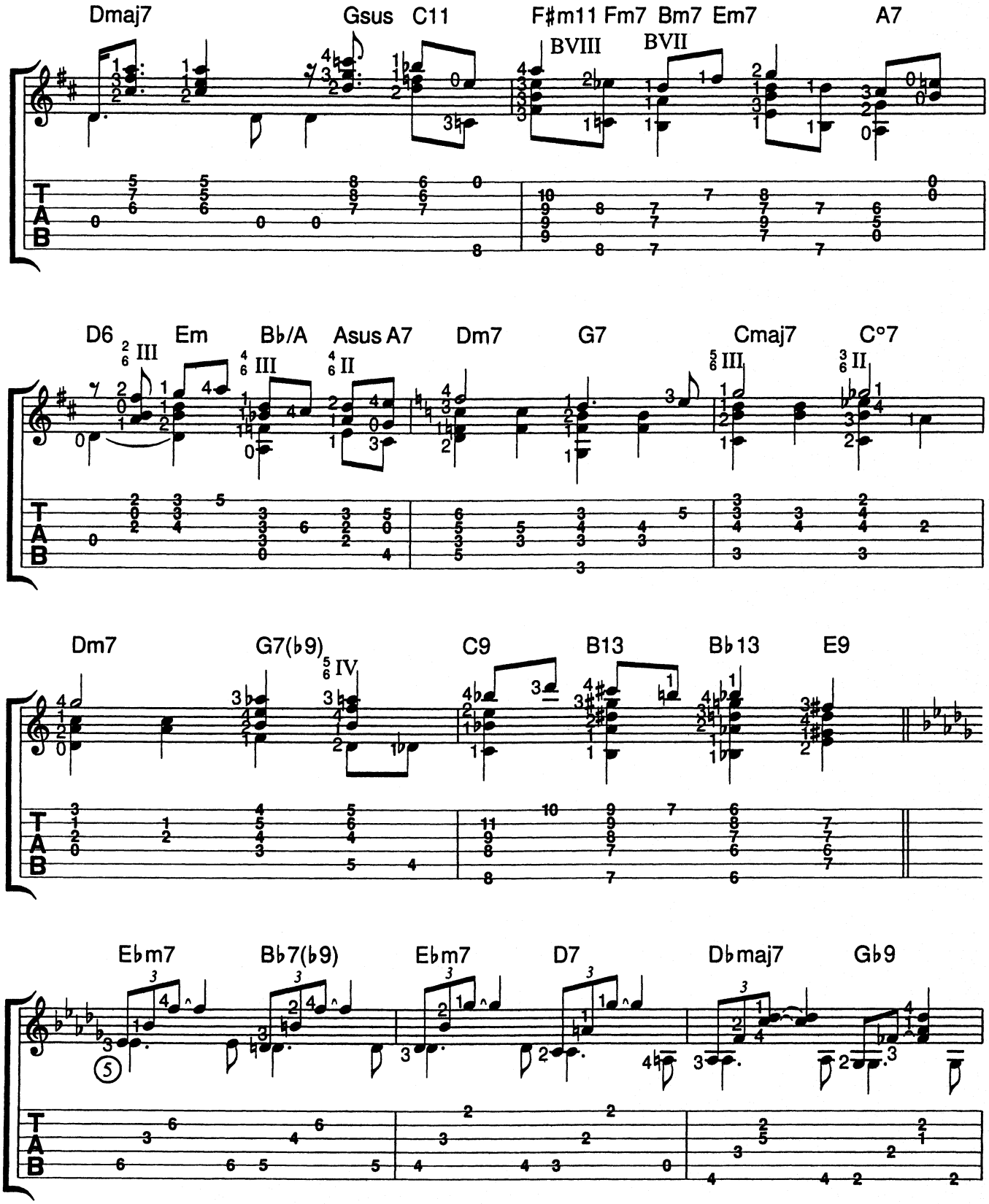
The final tune is an *as-though-improvised* accompaniment to the melody of *Body and Sole.* By that I mean that there are no repeated sections. The flute is pitched high enough so the guitar can freely roam the ranges.
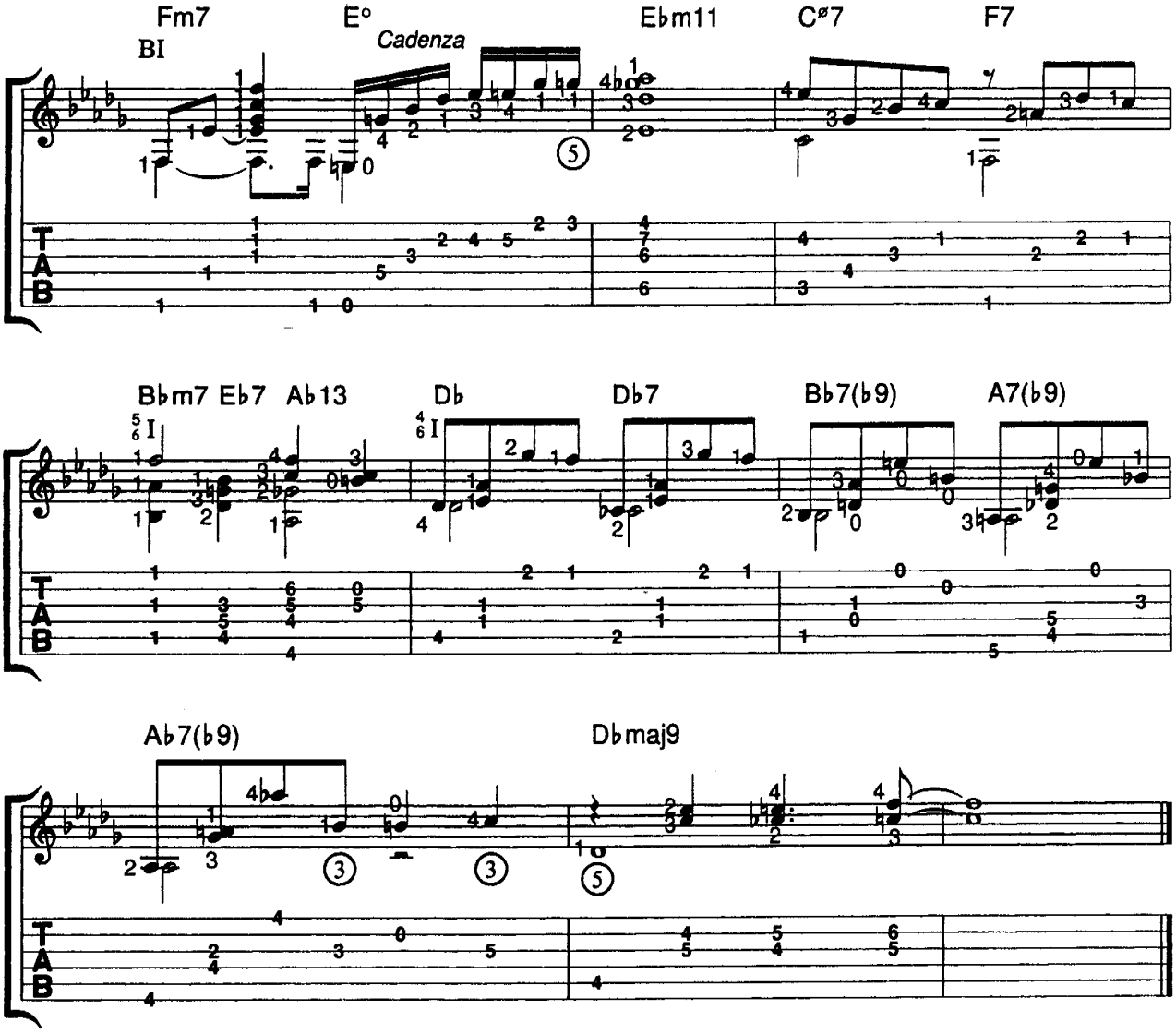
Body and Sole






Bbm7 Eb7
Ab11
Dbmaj9
Bb9(#5)
Ebm
Bb7(b9)
Quasi walking bass
Ebm
A°7
D7
Dbmaj7
Gb7
Fm
E°
Ebm7
C°7
F7
Bbm
Eb7
Ebm6
Ab7
I
Dbmaj9
BIX
A13
A7(b5)
Dmaj7
D6
G
T
A
B


Dmaj7
Gsus C11
F♯m11 Fm7 Bm7 Em7
BVIII
BVII
A7
D6
III
Em
III
B♭/A
II
Asus A7
Dm7
G7
Cmaj7
III
C°7
II
Dm7
G7(♭9)
IV
C9
B13
B♭13
E9
E♭m7
B♭7(♭9)
E♭m7
D7
D♭maj7
G♭9
T
A
B



Guitar and—

Hey, things just go better with guitar, don't you think so? The guitar is a flexible instrument, and if you have your wits about, you can come up with some way to play with any instrument. One of the most enjoyable evenings I've had was at Sweet Basil in New York City, where guitarist Jim Hall and trombonist Bob Brookmeyer played as a duet. Unworkable? It was A-mazing.

As an accompanist your musical identity comes out of the relationship you have with your fellow musicians. Cultivate them, share with them, be with them, serve them, love them, tussle with them, remember them, accept acknowledgment from them—and play with them!

SECTION THREE/PART 4
Expressive devices of jazz

Making jazz jazzy

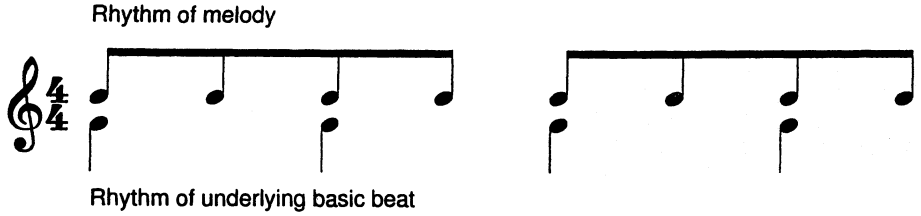
Melody, harmony, counterpoint, scales, modes, arpeggios, and many other musical elements are used in all types of music. Knowing the idiomatic expressions peculiar to jazz – the *street language of jazz* – is the topic here. This can be best learned by listening to live and recorded jazz. I strongly recommend using the optional CD available with this book.

The underlying rhythmic pulse: ♩

Almost all jazz is in 4/4 time. The basic pulse of the rhythm is the quarter note, which, in the early days of jazz, was played by the drummer four times per measure with the kick drum. Even though today's jazz is more free and more complicated, the basic pulse is the quarter note.

The underlying melodic pulse: ♪

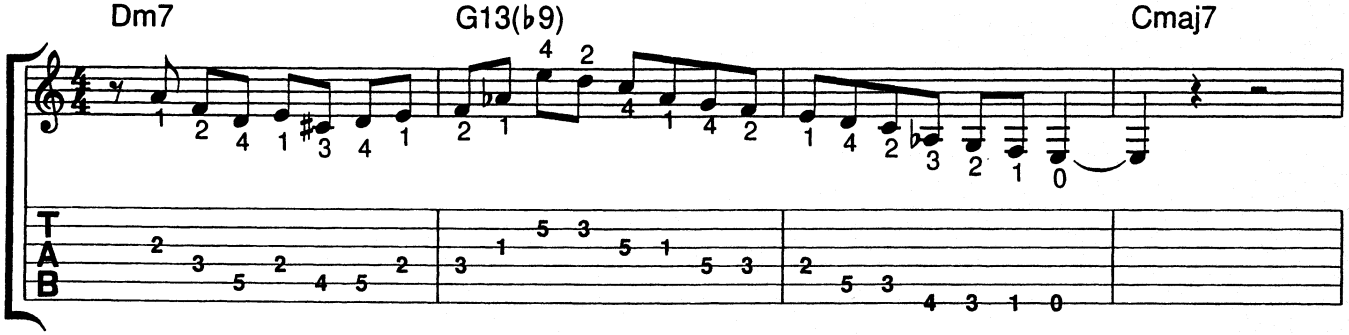
When you listen to a jazz solo usually you are hearing a *rhythmic flow of eighth notes*. The basic underlying beat of the rhythm is a quarter note with written or improvised melodies being played along with it in a stream of eighth notes.



To play melodies and improvise, you need to understand how to read and interpret the jazz eighth note *feel*.
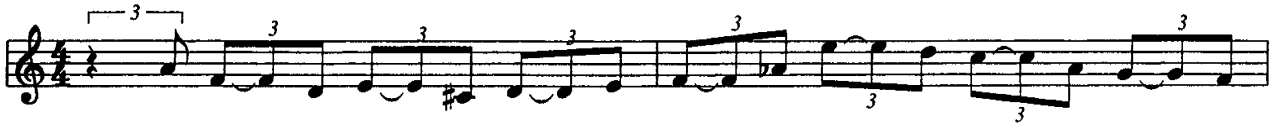
The feeling of swing

In traditional jazz there is a feeling of swing, a syncopation in the rhythmic pulse of the solo when played in slow to medium tempos. Music with a swing feel is written as even eighths like this:



but it is played with a slight shuffle, like this:

audio medium



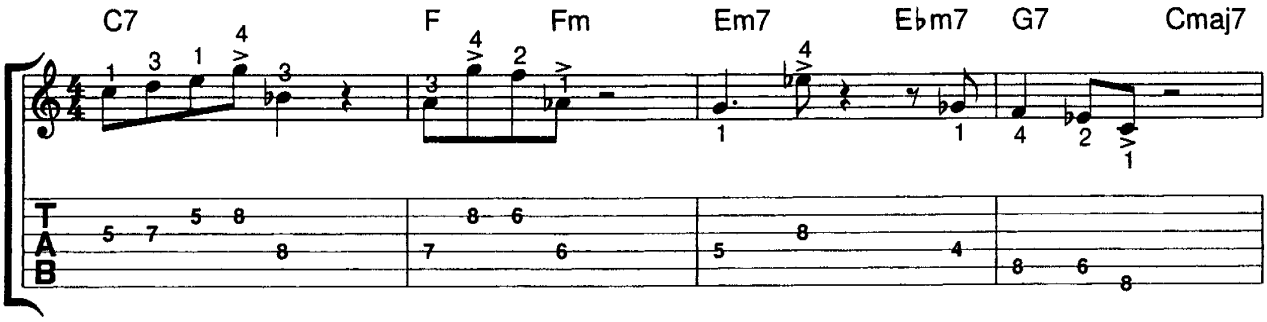
However, swing represented as constant tied triplets is cumbersome to read. Therefore, eighth notes with a swing time feel are written as straight eighth notes. The music itself will have an interpretation message at the top, such as "Swing" or "Straight time."

Other types of "feels," such as Latin or rock-based jazz fusion, are also written as even eighths. Look for the interpretation notes on the music.

Accented notes on off-beat >

One trademark of jazz phrasing is the use of accent on the off-beats (up-beats). It can occur at specific moments, such as this:

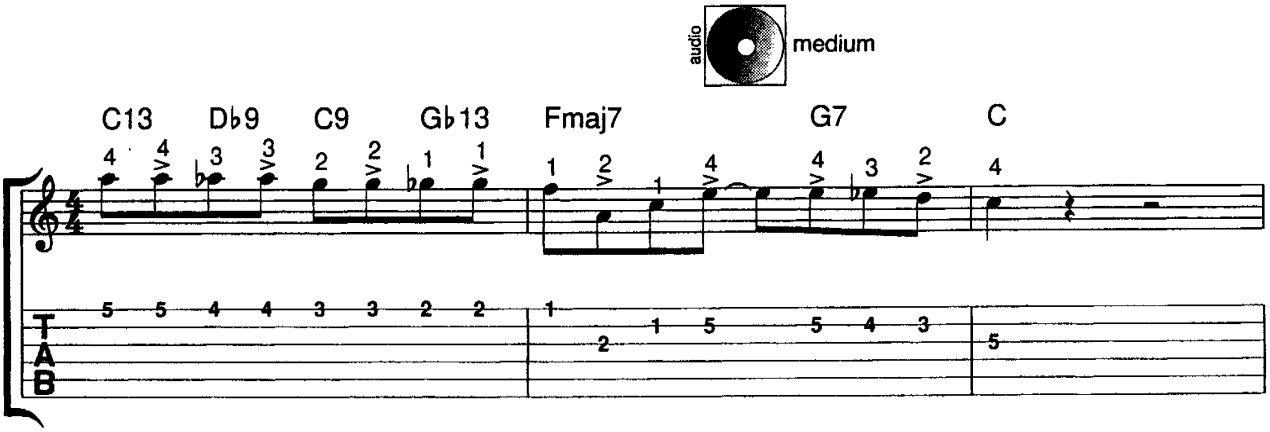
audio fast



Oo–bah oo–bah

Accented off-beats can also be used as the general feeling of an entire phrase:

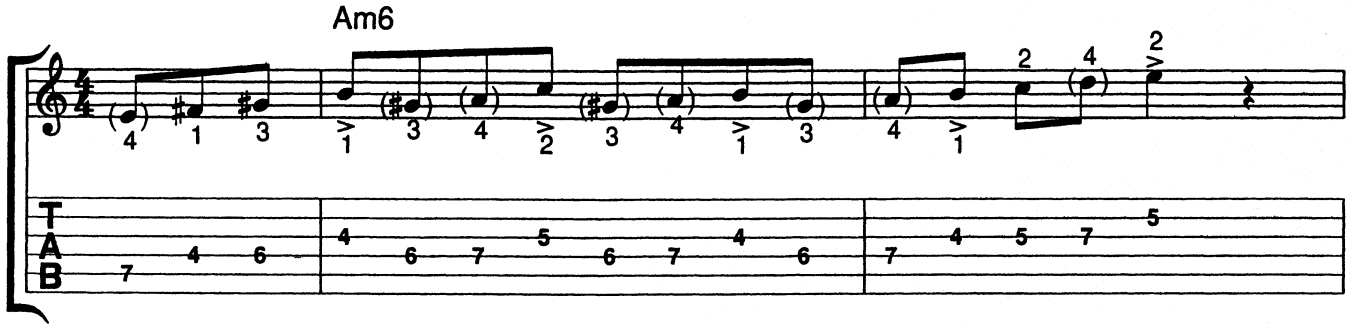
audio medium



audio fast

Ghosting notes by plucking lightly

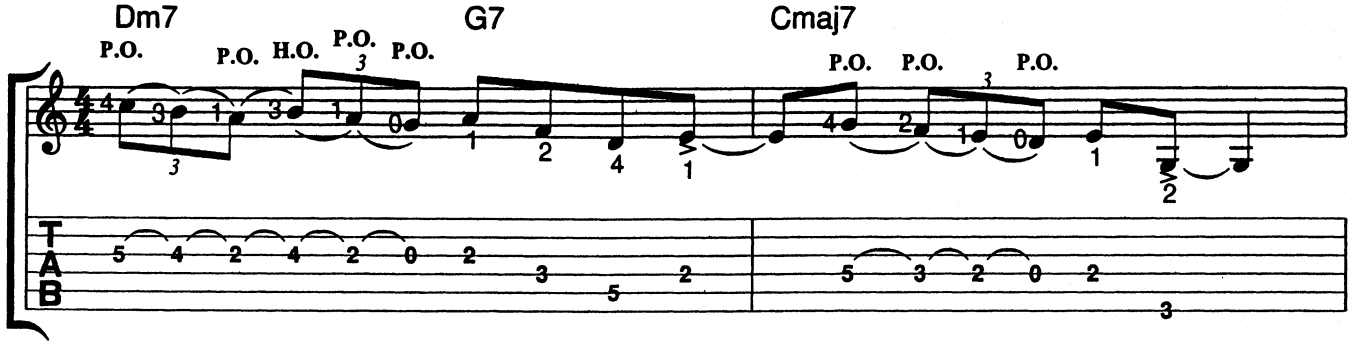
Ghosted notes are de-emphasized to the extreme for use as dramatic understatement. To the listener, ghosted notes are more *felt* as rhythmics more than heard or identified specifically as notes. They are plucked very lightly. Ghosted notes are in parenthesis below, but usually not identified in the music.



audio medium

Ghosting notes by using slurs

The ghosted or unaccented notes in the previous example were articulated by using very light picking. Hammer-ons and pull-offs, by their very nature, are less aggressive in attack and volume, and are ideal for ghosted notes.



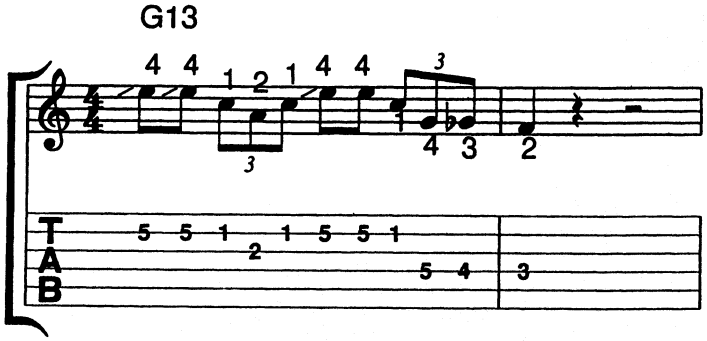
Slides and fall-offs

Slides and fall-offs are produced by plucking a fingered note once and then sliding the finger (with pressure) up or down the neck. The slides may be short or long, over one or many frets. With written music, they are preceded by an upward or downward diagonal mark, either / or \.

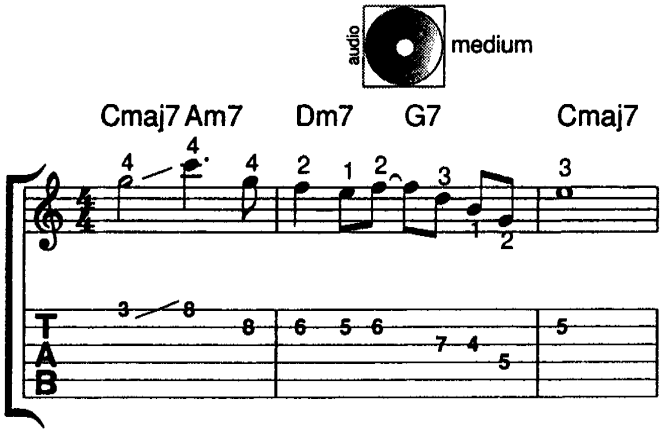
A long slide is called a gliss, or *glissando*.

audio medium

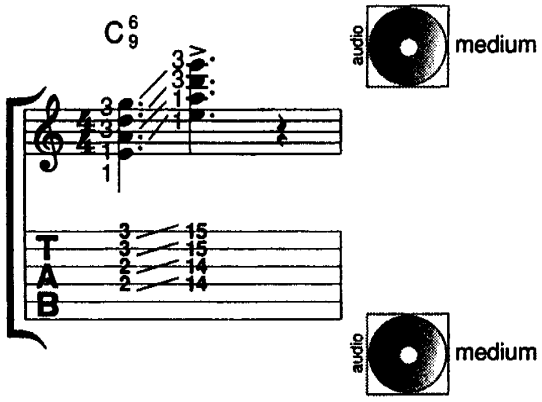
Short slide



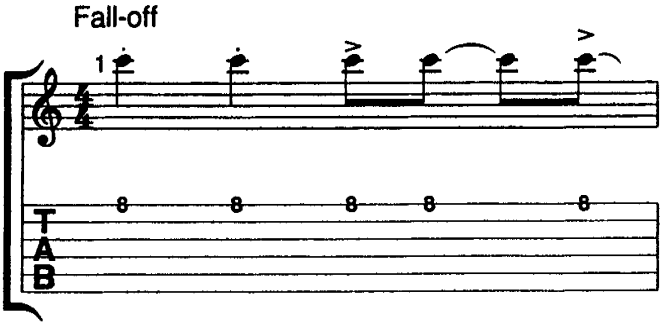
Long slide (gliss)



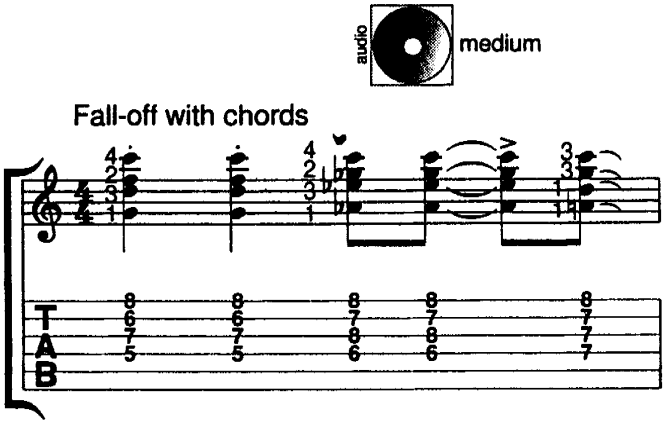
Gliss with chords



Fall-off



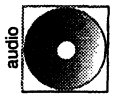
Fall-off with chords



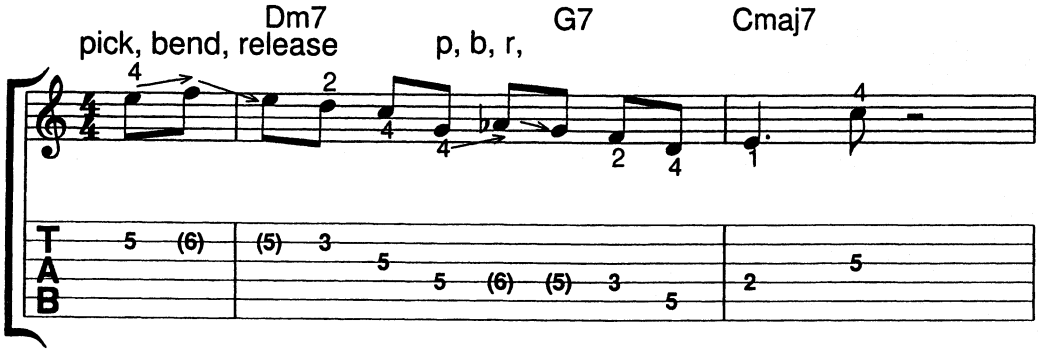
Bends

Since the unique origins of jazz came from blues, the bends of blues guitarists are included here.

Quick note bend and damp:



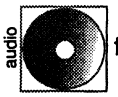
medium



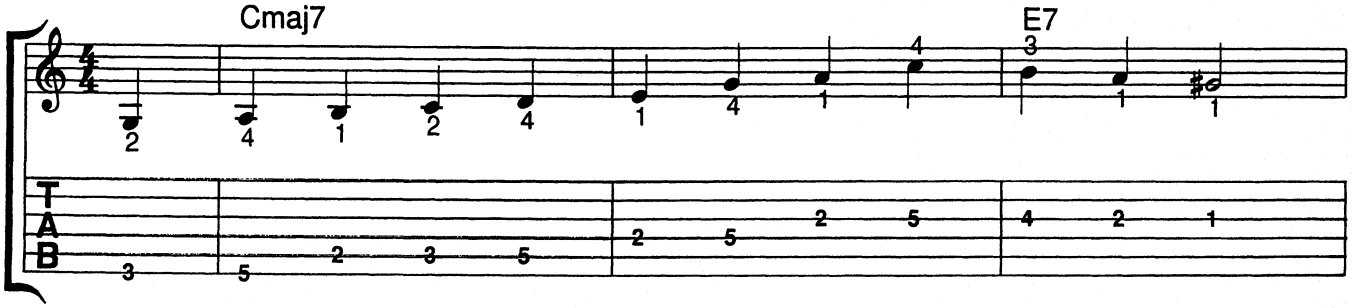
Rhythmic displacement

Another trademark of jazz is the interpretation of a song by using anticipation and delay of the formal written notes.

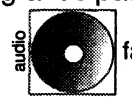
Original melody



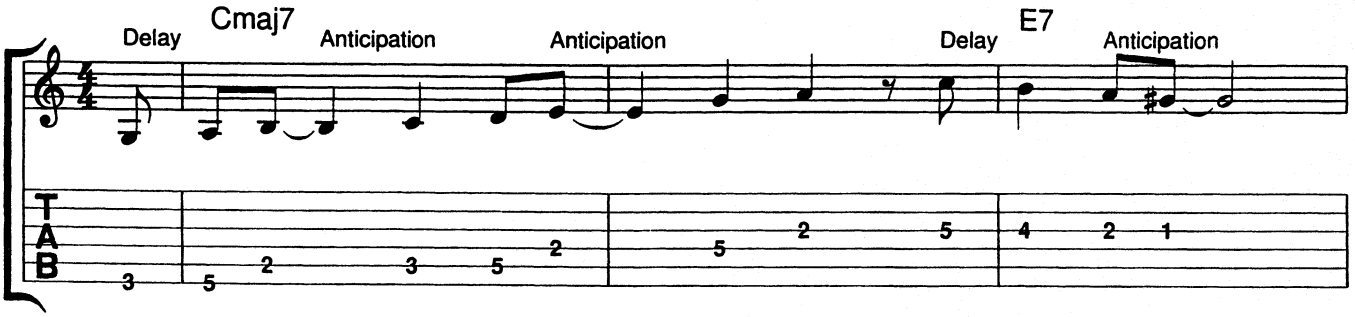
fast



This is the same melody with rhythmic displacement using anticipation and delay



fast

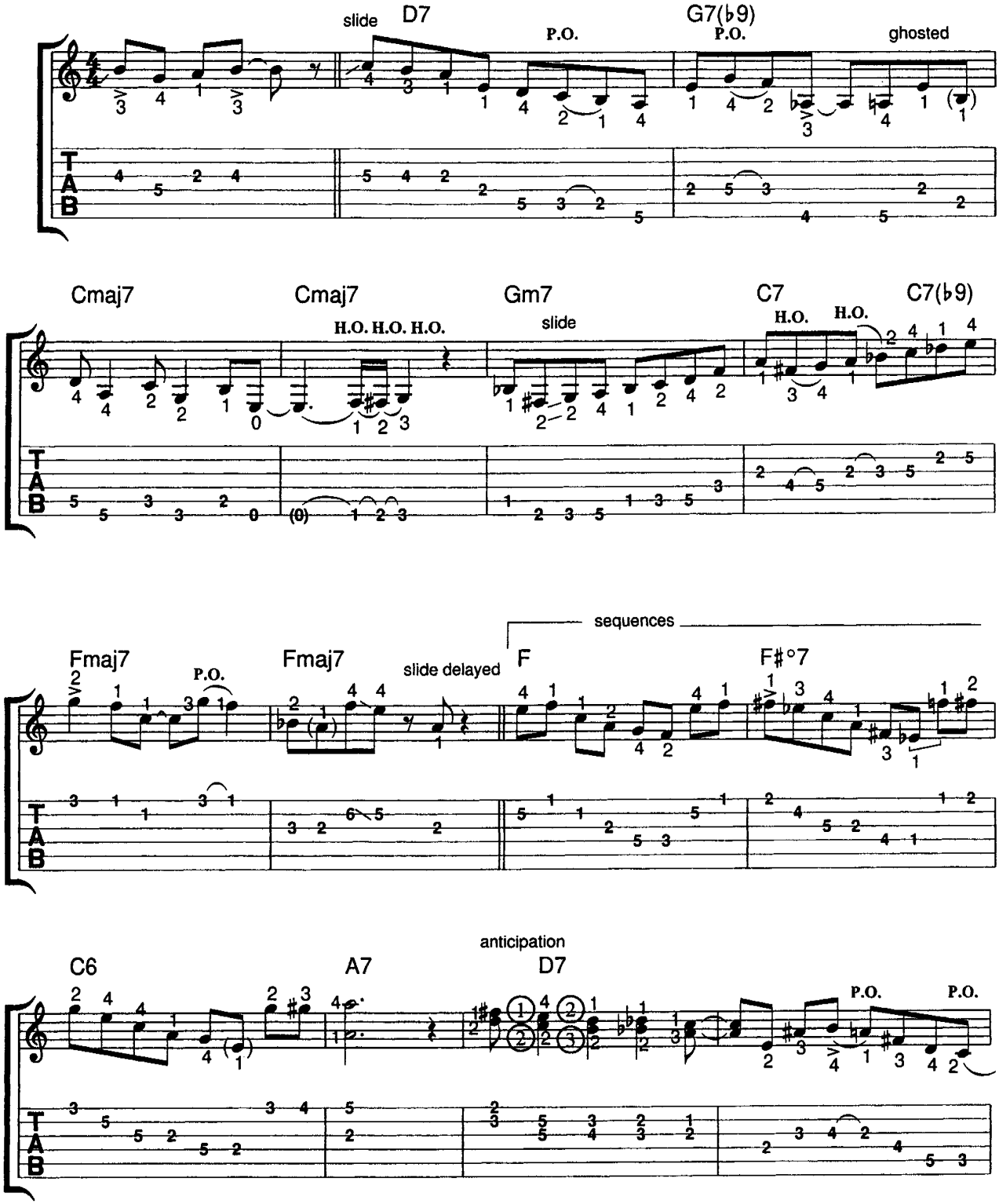


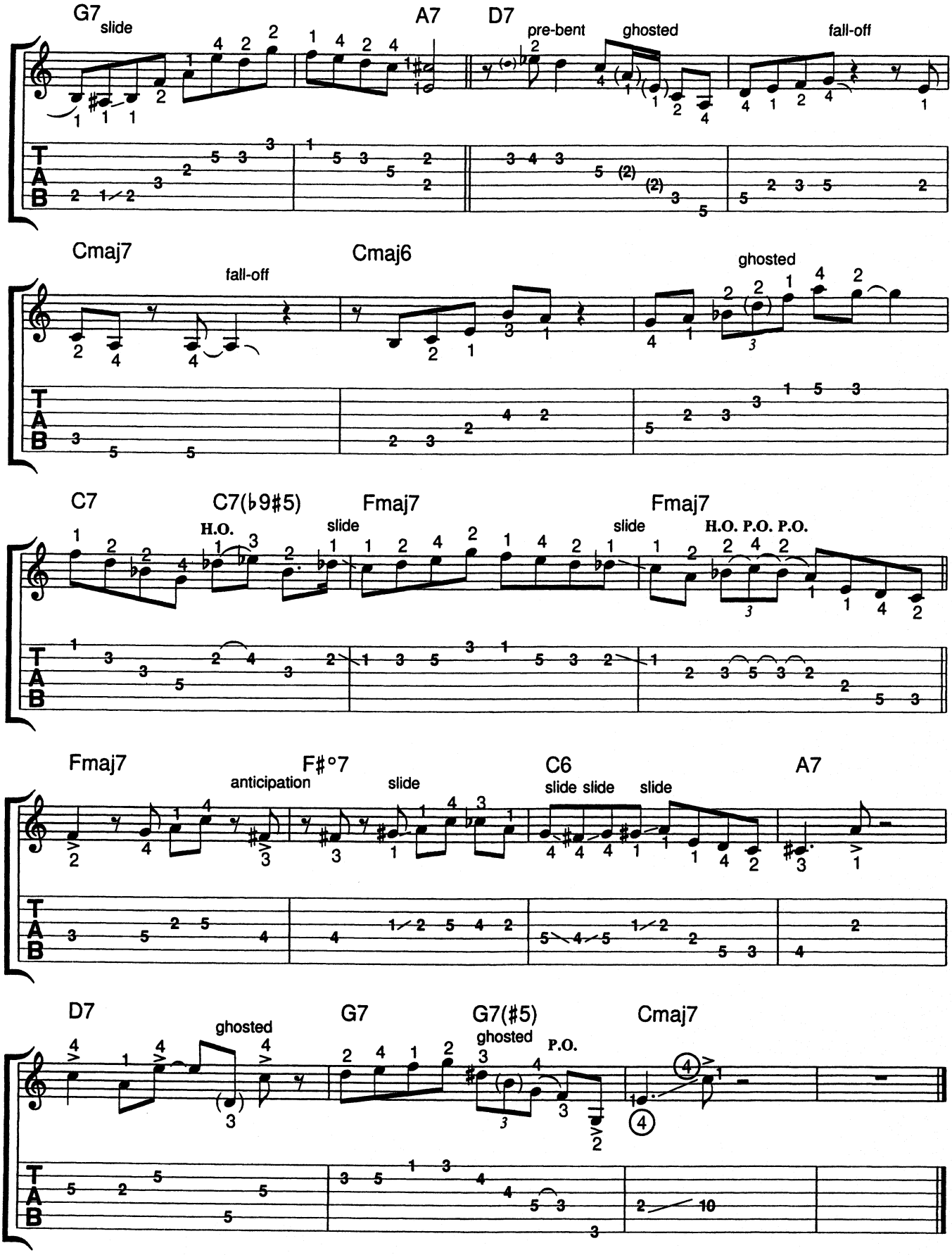
The whole thing

This tune is includes all of the expressive devices described. Unlike real life, everything here is annotated. Listen to the audio cassette for the details, so that you can apply the expressive devices to your own playing. The chord changes of this tune are similar to the chord changes of *In a Mellow Tone.*

In a Yellow Phone

audio medium




G7
slide
A7
D7
pre-bent
ghosted
fall-off
Cmaj7
fall-off
Cmaj6
ghosted
C7
C7(♭9♯5)
H.O.
slide
Fmaj7
Fmaj7
slide
H.O. P.O. P.O.
Fmaj7
anticipation
F♯°7
slide
C6
slide slide
slide
A7
D7
ghosted
G7
G7(♯5)
ghosted
P.O.
Cmaj7
T
A
B

SECTION THREE/PART 5
Pedaling the cycle of fifths

Why the cycle of fifths is important

Jazz musicians practice phrases, licks, and routines using *the cycle,* as it is called. One reason is that playing a chord or melodic phrase through the cycle includes moving through all twelve keys, a good technique builder on any instrument. Practicing the cycle also familiarizes you with the sound of smooth harmonic movement, or *voice leading.* Always playing chords with the root in the bass works, but may not be as smooth or interesting as moving by half-step or whole-step intervals or mixed movement. The exercises below demonstrate this. Each phrase is moving through part of the cycle. A quick look at chord symbols above each example shows that all chords are indeed going through the cycle, but may or may not have the root as the lowest bass note. Make a point of noting what place the different notes of the chords have, where the lines and patterns go within one measure, and the whole phrase.

Notation conventions

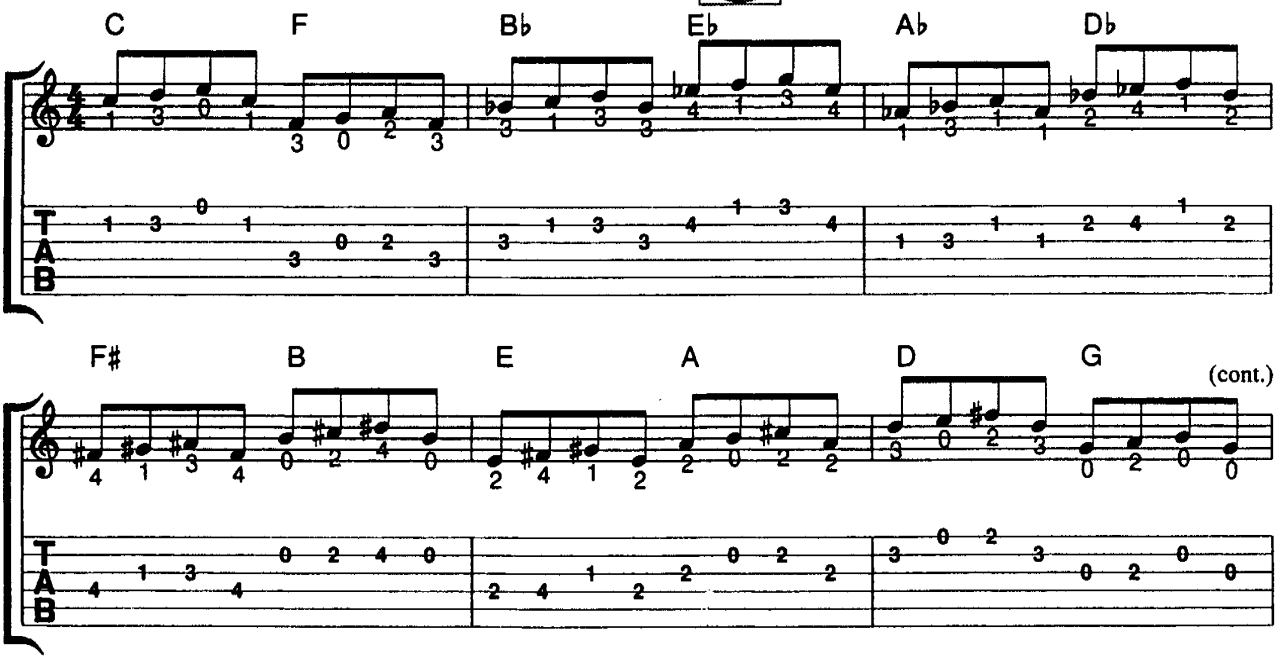
Here is a single-line, two-beat eighth-note phrase played through the cycle. Traditionally the cycle starts at C, but it may start from any point and complete the tour. Rather than writing key cancellations and new key signatures every time the chord changes in the cycle (sometimes twice per measure), I have used the convention of writing the whole cycle as though it were in the key of C. Accidentals are notated. You can check the chord symbols written above each measure for further guidance.

All the phrases move in a downward direction, just as the cycle does. Start on any set of strings in any octave. When you run out of room, move up a fourth instead of down a fifth, which accomplishes the same purpose and keeps you from hopping around the neck.

By examination you can see that the harmony changes every two beats. As you move through the exercise, the last note of the first group of four eighth notes moves to either five scale steps down or four scale steps up. The pattern has the root as the first note in every case.

Root movement

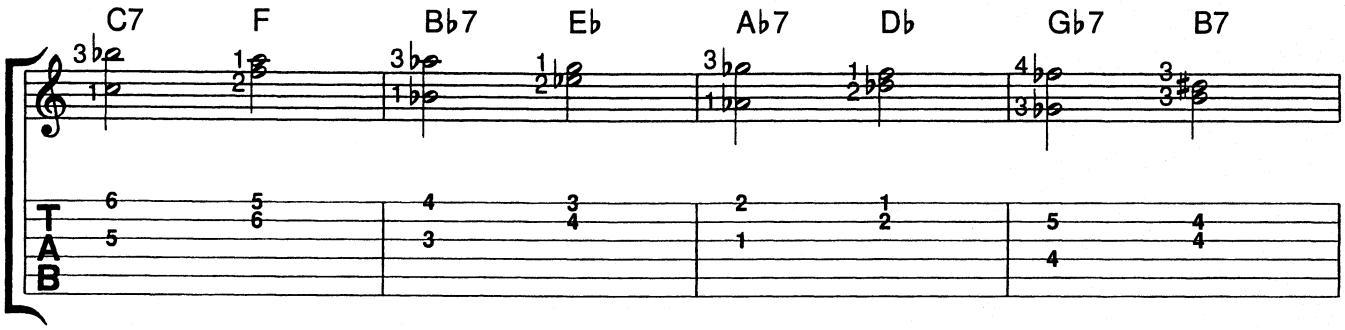
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V7-I with opposing movement

Accompany the top line with a simple root bass note for the next V7-I movements. As the top note descends by half step the root note has its own *opposing* pattern, not parallel to the top. Only four keys are shown. From here on it's up to you to complete the cycle.

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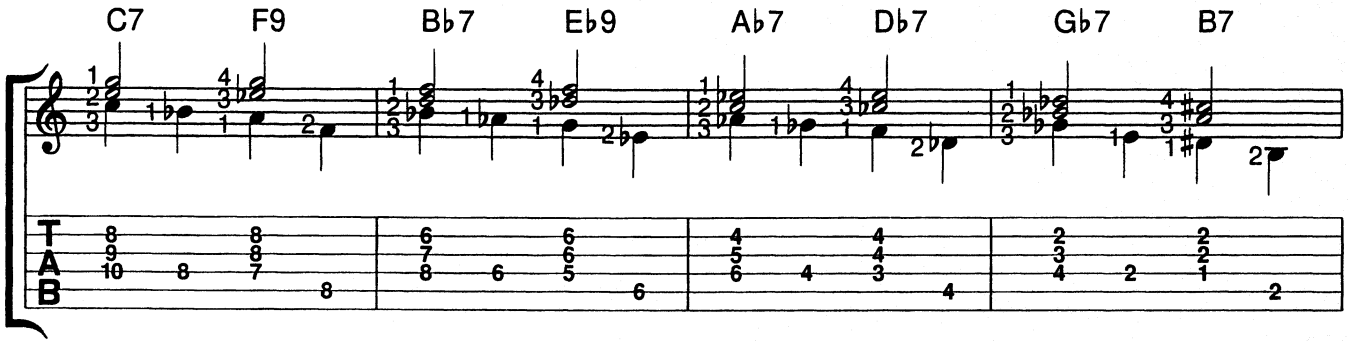


V7-V7 with mixed movement

Each measure has the same pattern, but within the measure there are two different harmonic movements. The simple C triad and the following B♭ notes together make up C7. The following F9 has the G note in common with C. The middle voice moves by half step from E to E♭. The bottom line travels from C, the root, to A, the third of F9, by B♭, the ♭7 of the C7 note. The final lower line move is to F, the root, which sets up the shift to the B♭7, the root of the next part in the cycle. The total effect is a smooth move through continual dominant sounds.

It is important to note and understand all of these moves so that you can use them in your own playing. In the rest of this part on the cycle, however, I will make just abbreviated notes on the scenes along the way.

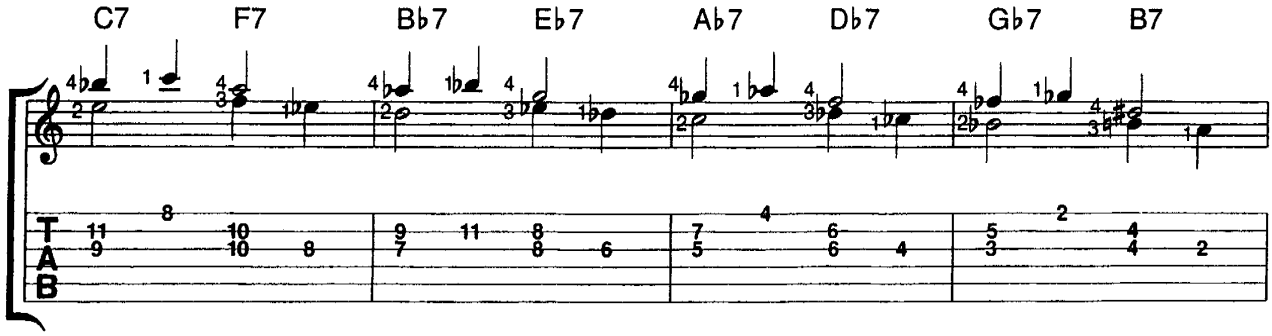
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V7-I tritone pull

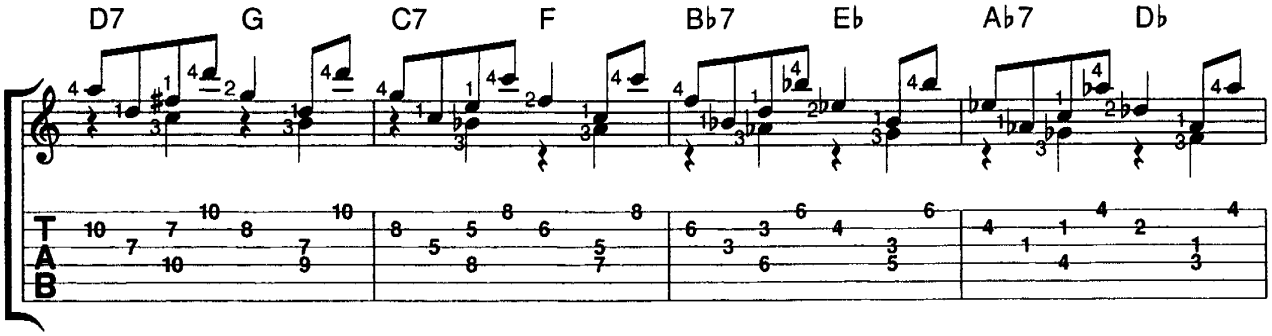
The move from C7 to F in the example below is a classic harmonic move. You can just feel the tug of the unresolved B♭ and E (the tritone interval of a ♭5) being pulled by the A and F in the resolved F chord, can't you?



audio slow

Chords, pieces, and lines

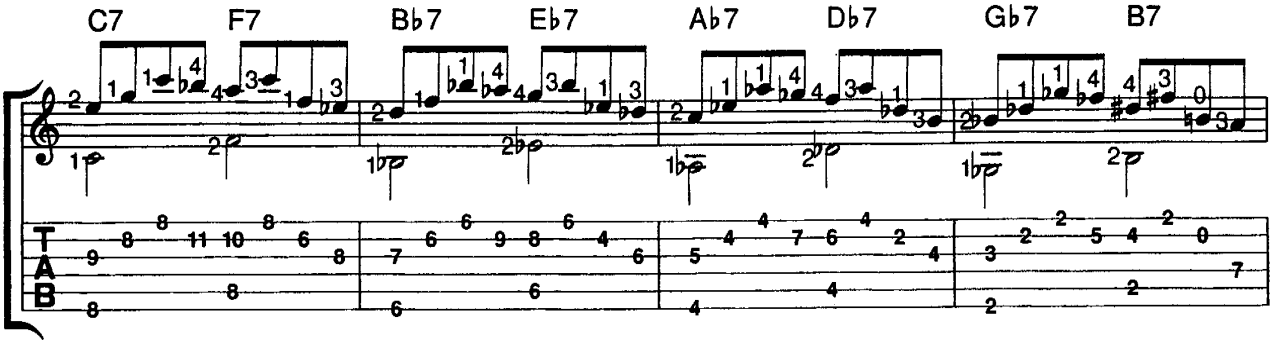
If you think of harmonic movement as several moving voices rather than a glob of dots on a chord box grid, your arrangements and improvisations will be more airy, more interesting and less clunky.



The spread

The root bass notes alternate in moving up a fourth and then down a fifth. Each new bass note is a tenth interval from the melody note above. The bass moves from low to high. This makes a good spread, sounding truly like a bass accompaniment to a melody high above.

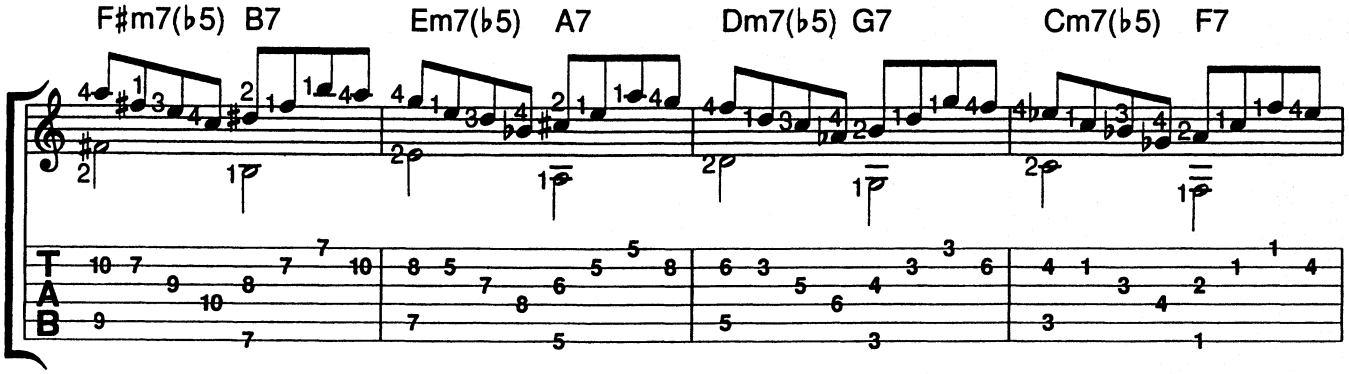
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More tenths

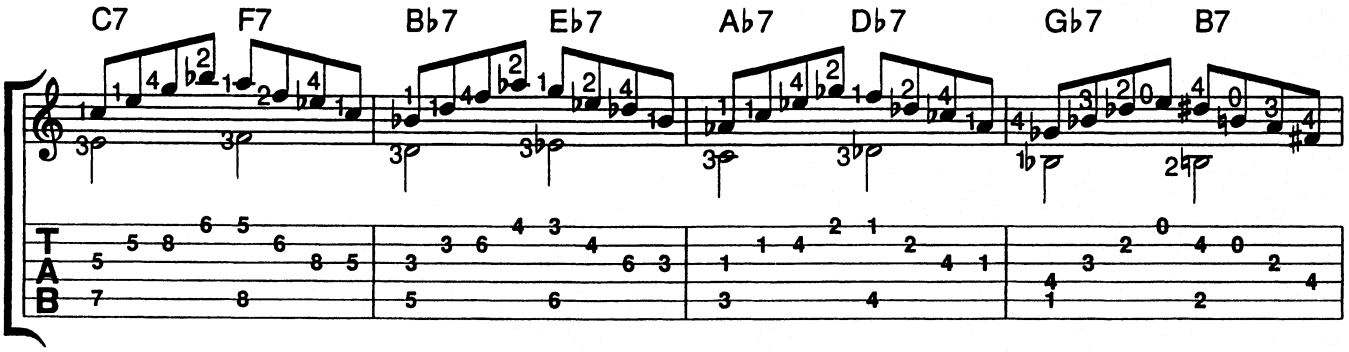
Here are more tenths with root movement. The bass pattern moves from high to low.





Bassman – the bass, man!

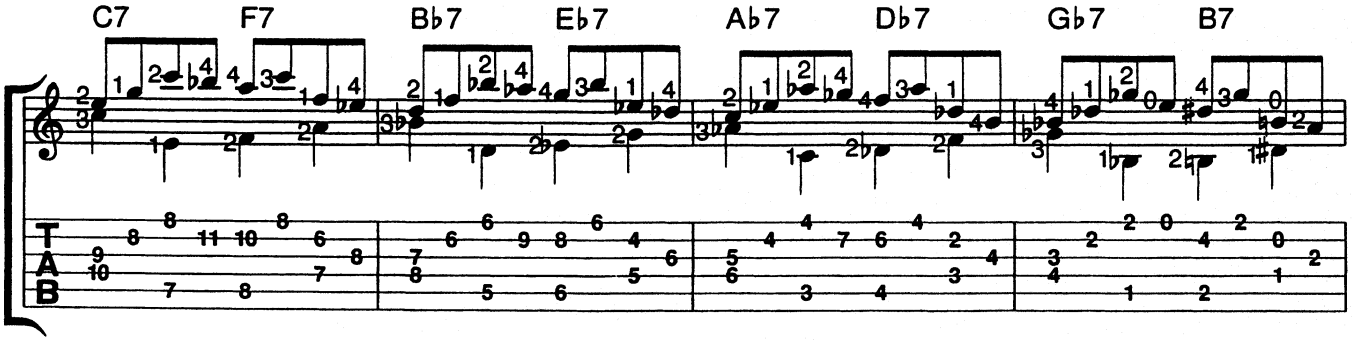
This melody and *The spread*, two examples above, are very similar. The distinguishing feature is the movement of the lowest line.



Challenge

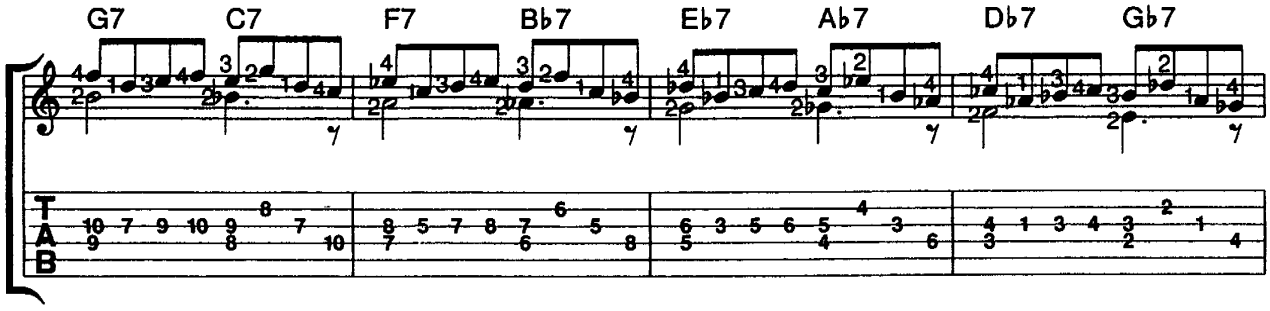
This has the same melody as two exercises above. There is more more activity in the bass. If you choose to accept this assignment, good luck, and may your fingers not self-destruct.

The bass line reminds me of Beethoven. Not the Snoopy character.



Harmony today

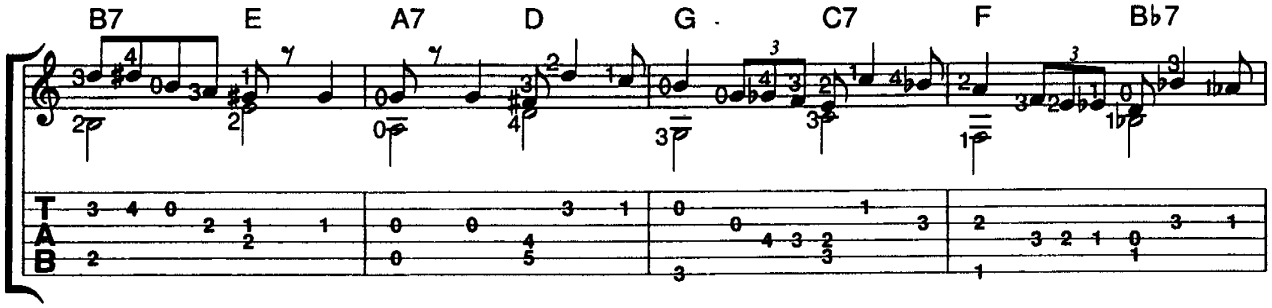
In today's jazz, the half step movement of the tritone interval here on beats one and three is more common than root movement. This is especially true if you are playing with a bass player who covers roots and fifths.



Less relentless

Here is a friendly two measure cycle.

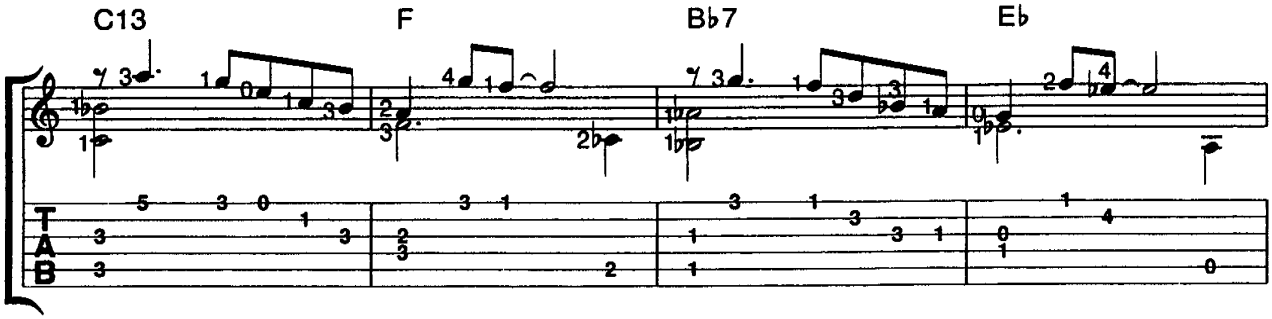




Cycled out

By now you should know enough about the cycle to make up your own patterns. Five steps down or four up, root position or otherwise. That's the essence of it.





SECTION THREE/PART 6

Intros, endings, turnarounds, tags & modulations

Yipes!

During an unfamiliar gig situation, the words from your band leader or singer "Give me a four measure introduction – *now*," or perhaps, in the middle of a tune, "At the end of the next bar, modulate to G♭–", can strike terror into the heart of the not-quite-ready-for-prime-time guitarist.

If this is you, relax. There is nothing mysterious about intros, endings, turnarounds, tags and modulations. They are all little stories that start from one musical place, go to another, and then return to where the story began. That's true for all music. It is made up of the same ingredients – melody, harmony, counterpoint and rhythm. Beethoven's Pastoral symphony and your four bar intro have more in common than not. His takes longer to play.

An introduction by any other name

If you can improvise through chord changes with your own melody and/or accompaniment, then you are already there. Since you play jazz standards, you are already familiar with two-, four-, eight-, and sixteen-measure phrases. Intros are typically in a two- or four-bar framework. Otherwise, there is no difference.

To make a point of intro ordinariness, the last four- or eight measures of the tune itself can often be used, including the melody.

You *will* need to be able to improvise a melody and arrange it in a feeling stylistically suitable to the tune and situation at hand.

The ins and outs of I-V7, V7-I, and IV-I

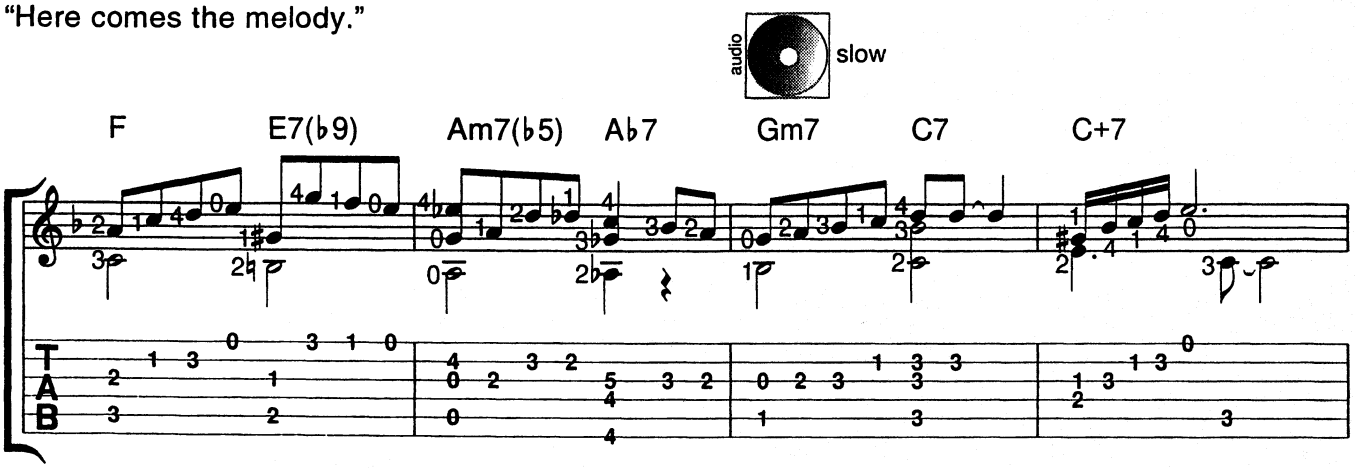
Intros can start on any chord. The last chord of the intro *must* be a V7 or V7 substitute in order to move into the first chord of the tune itself. Endings typically use V7-I or substitute. IV-I is also used, especially in soul or gospel music. Samples follow for four measure intros and endings.

INTRODUCTIONS

A moving experience

This intro starts solidly in F but immediately moves out of key for a little surprise. The first harmonic movement is chromatic, F to E7♭9. The next moves cyclically to Am7♭5, chromatically to A♭7 and Gm7, cyclically to C7 and stays on the final V7 with a little sprinkle of whole-tone scale thrown in at the C+7.

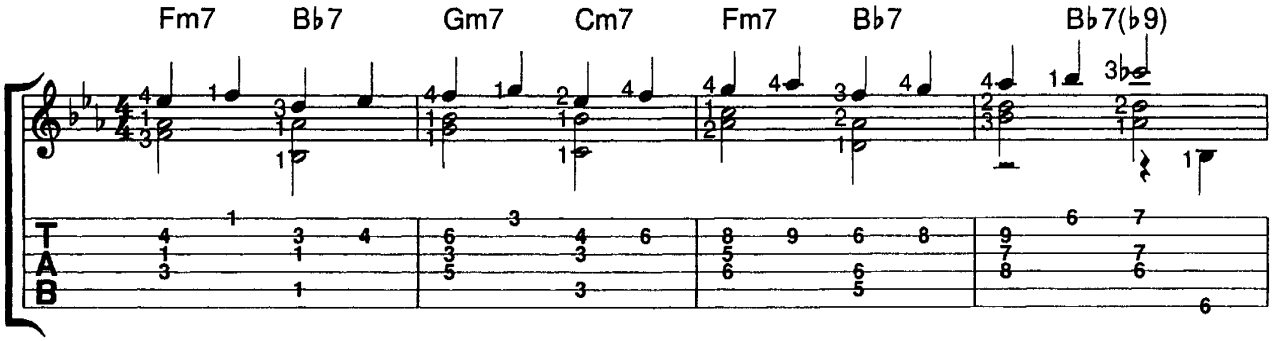
Finally, the low pedal tone C is a common device, used also in the example above. It says, "Here comes the melody."



Classic drama

In this intro, unlike the example above, everything stays within the key of E♭. It begins on a II chord, which is not uncommon. This is a classic intro in the dramatic sense. The entire four measures rise to a climatic peak in the last two measures ending in a hanging V7 chord. The ♭9 is for drama.

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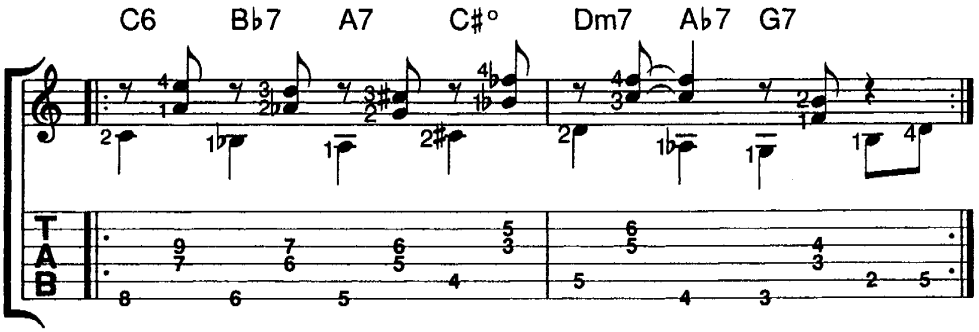


Vamp

A *vamp* is an intro that is repeated over and over until a cue is given to move into the song proper. It occurs in instrumental jazz, but more often is used with singers. Besides setting up the feeling and tempo of the tune, the guitarist is repeatedly offering the singer a chance to launch her song. It's definitely an ears-up situation.

This vamp employs a walking bass-like shuffle rhythm. It's not Madonna.

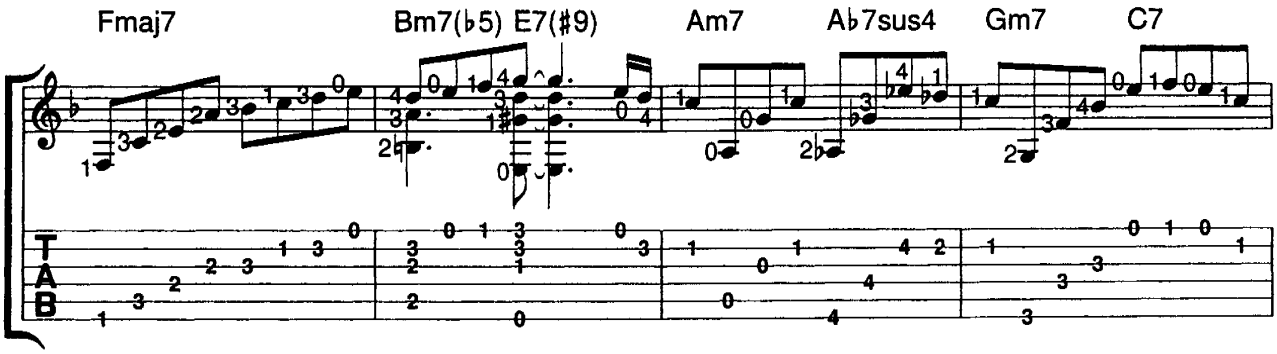
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II-V7 within one measure

Especially in jazz, the V7 chord is proceeded by a II chord, as it is here in the last measure. You can spot one in measure two, also.

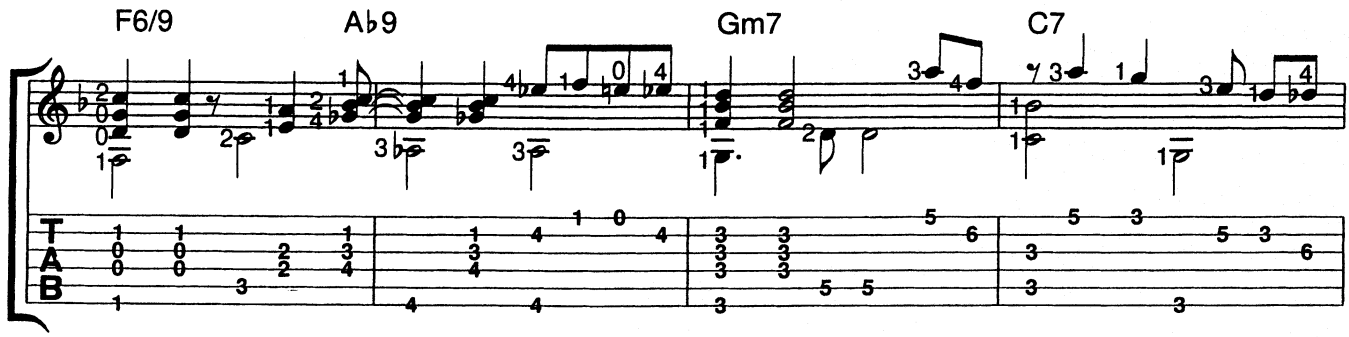
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II-V7 over two measures

In the case of this bossa nova, the II-V7 happens across two measures. Note the common tone C in measure one and two.

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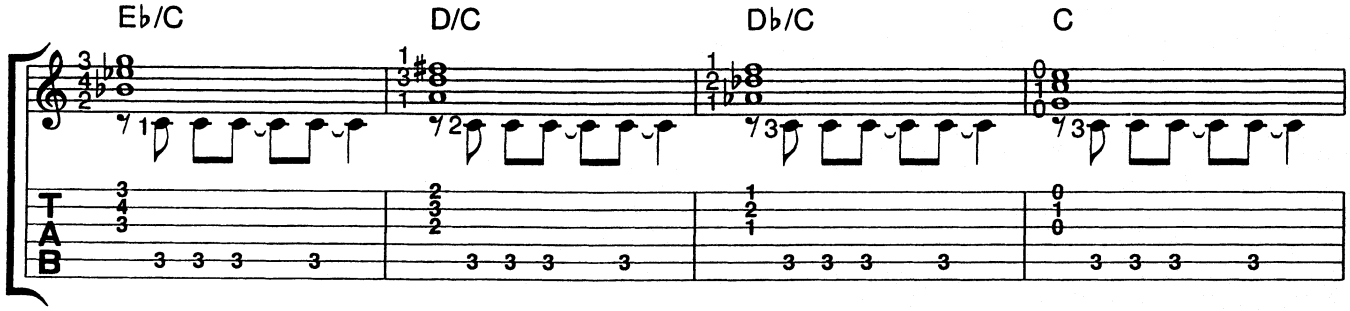


Purposeful ambiguity

The repeated C in the bass is the foundation of this intro. Above it a simple triad descends, changing every four beats. After the last measure more than one thing can happen. Used as a intro, it could move to a tune that starts on a G7. It could just stay on C, in which case it would be a V7-less intro. It can just stop, which means that this is an ending.

The thing we can be sure about this intro is that it has an on-going nature in the bass, full of expectation.

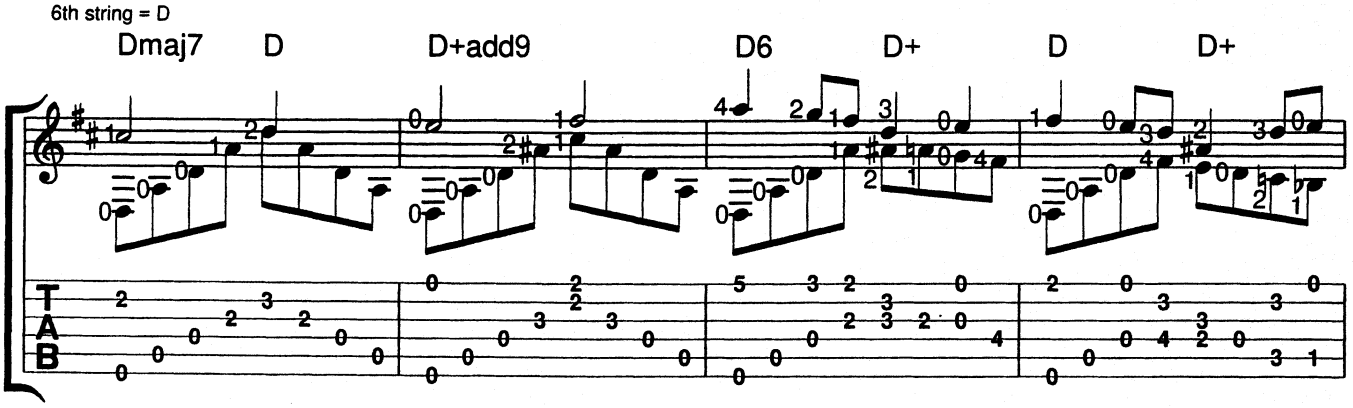
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Peaceful, easy feeling

This intro achieves a similar effect as the one above, even though it is done with arpeggiation. It lulls, and lacks strong cadence. However, it has opportunities to move somewhere else every time the D+ chord pops up. Augmented chords are pregnant with promise of things to come.

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2-in-1 EZ cheap trick

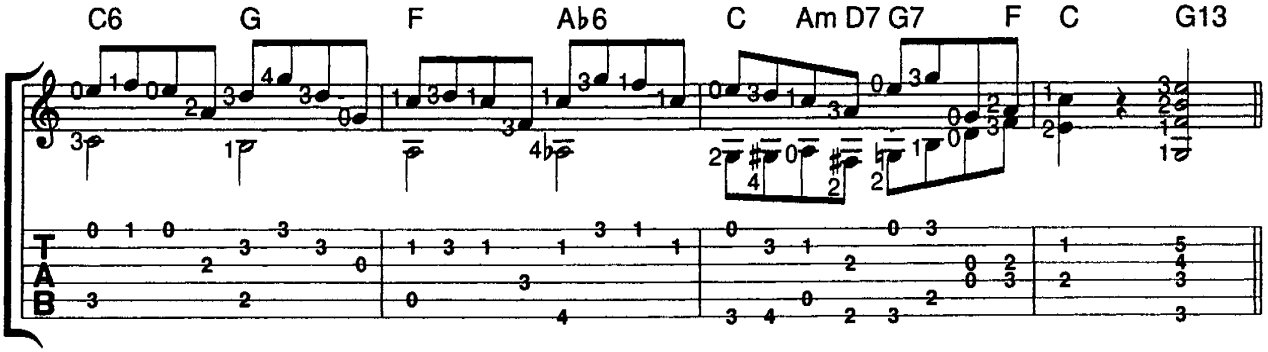
There are three measures leading to a I chord in the last measure, followed by a V7, the classic setup chord. What if you just didn't play the G13 on the third beat? Your intro would become an instant ending. It's no trick, it's just so. You've just multiplied your list of intros and endings by two.

Another tip: Four measure intros are often two two measure units, so usually whatever you use for the last two measures can stand alone as a two measure intro.

This almost folk-like intro has a descending bass line which cadences on a IV-I in the final beat of measure three and first beat of measure four.



Almost any four measure intro can be turned into a two measure intro simply by starting at the last two measures.



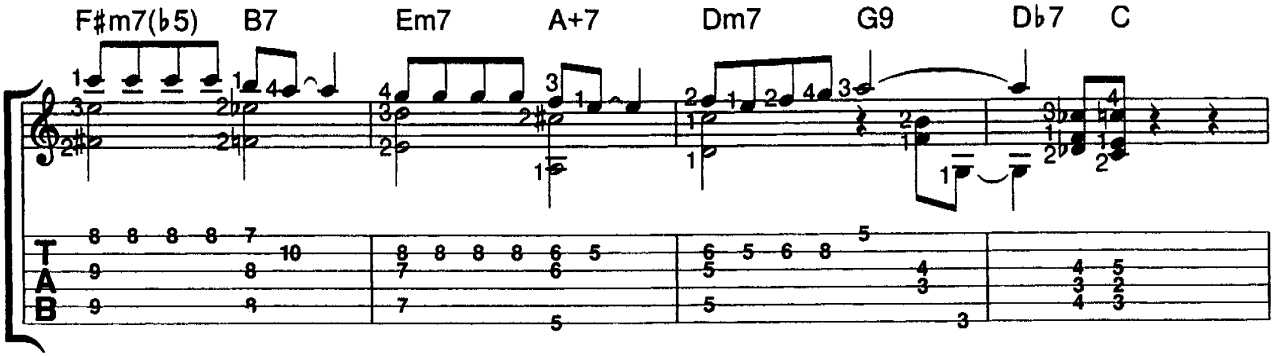
ENDINGS

Endings end, and usually on a I chord. V7-I, IV-I, and especially II-V7-I are standard.

Cycling to the end

Here is an ending sequence of II-V7s, with a upper chromatic neighbor chord (D♭ maj7) sneaked in at the next to the last moment.

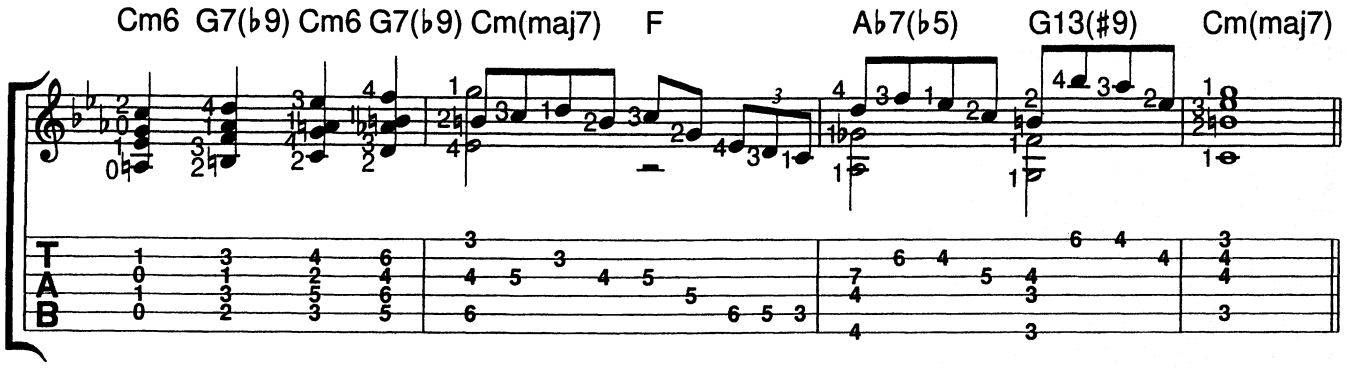






Minor matter

Minor keys are not as common in jazz as major keys, but they are used. In this sample, the melodrama of an unhappy love affair asks the questions: will Jake return, will the baby be kidnapped, does Rachel have amnesia – again – and what about those multiple personalities? The major seventh interval of the last minor chord makes the emotional feeling bitter-sweet, doesn't it? Beats me.



Turnarounds (turnbacks)

In most jazz situations, tunes will have several choruses. Typically, the last two measures of the tune will set up the first measure of each following chorus with a *turnaround.* This is practically another intro, and whatever you would use as a two-measure intro of a tune you could use as a turnaround. Like introductions, turnarounds often start on a I chord and finish on a V7 or V7 substitute chord.

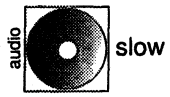
The original tune as a melody that may end anywhere during the last two measures. The improvising musician may honor that melody, re-harmonize it or not, or dump it in trade for freely improvising his own turnaround chord changes with his own melody. Nevertheless, the main function of a turnaround is still to turn the tune around for another chorus.

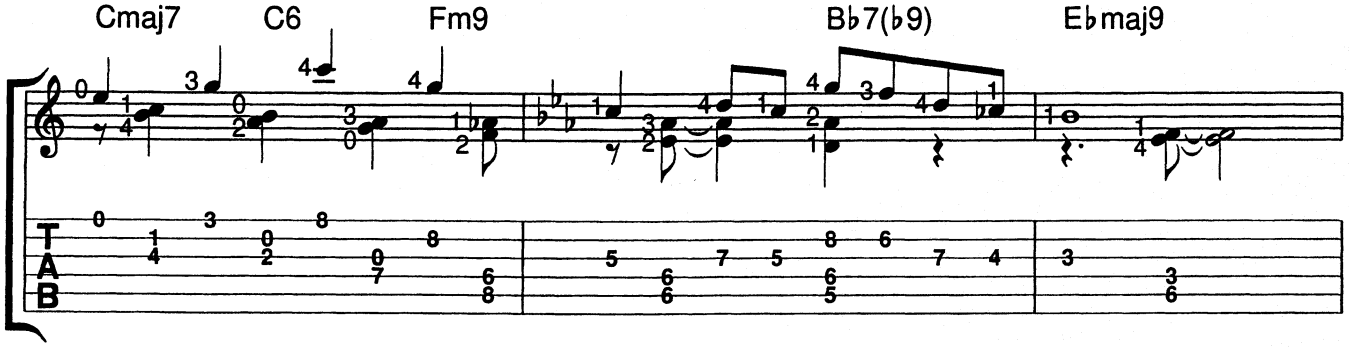
About the only restriction is when you are backing a singer who is holding a note through the last two measures. You should then still be accompanying intelligently and not kicking out the jams.

Turnaround with modulation

If the first chord of the second chorus is other than a I chord, the two turnaround measures must modulate to the chord of the first measure.

In the turnaround below the last two measures move from C to a new chorus starting in E♭.







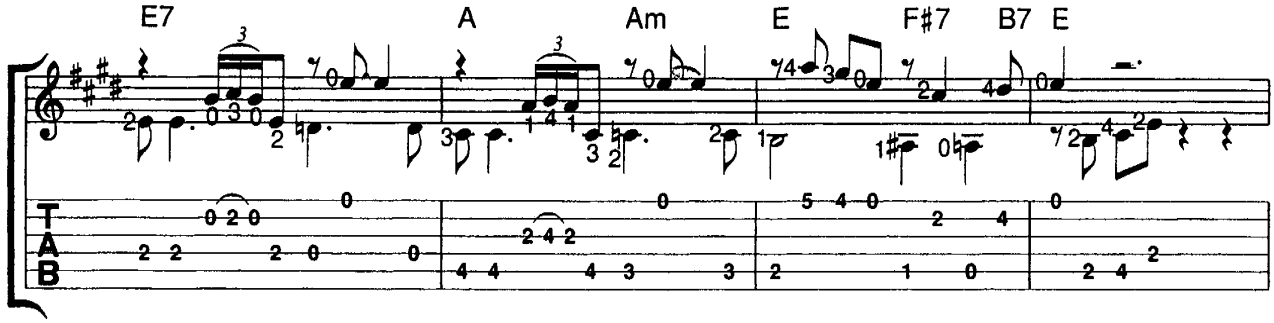
TAGS (codas)

A *tag,* or *coda,* is a musical extension of the last out chorus of a tune. For one reason or another the band leader (or you alone) decides to stretch the music. A standard cue is usually given – "Tag!" At this point the replacement of the usual final I chord – E, here – with a V7 (or other substitute) chord is required. You have to listen up to hear what kind and how long of a tag it will be.

Tag me if you can

An improvised two measure tag has been inserted here before the final two measures.

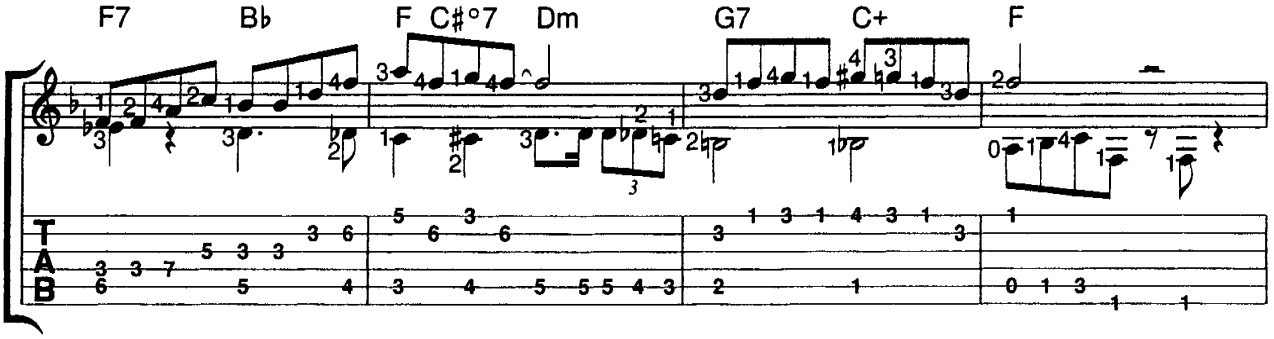
This is still the original final two measures. The standard 32 bar tune becomes this 34 bar version on the last chorus only.



Tag, you're It

This tag has slightly different chord changes from the previous one, but it ultimately comes around to the expected V7-I ending. The C+ chord is a common substitute for a C7.





MODULATION

You can get anywhere from here

Modulation is moving from one key to another. There is nothing unusual for you about this, as you, as a jazz musician, are always temporarily modulating from one key to another within a song.

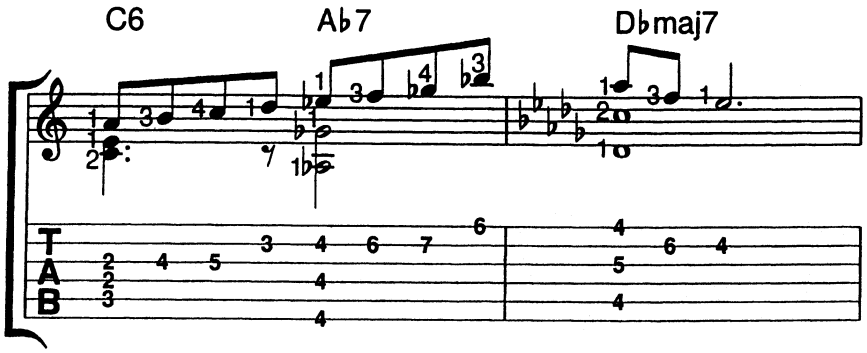
Nothing special

Since the I chord is considered to be at rest, and most tunes start with a I chord, then it's likely that there should be some harmonic movement soon before the listeners fall asleep. That's the same with all music, with or without modulations. The I chord goes anywhere, and after the journey, V7 leads the music back to the music barn, where the I chord lives. You may modulate along the way. Let's do it.

Instant modulation: V7-I

How fast do you want to go? You can modulate as fast as two beats. Presume you have ended a tune on the standard I chord and have used two beats doing it. You are moving to D♭. Use the last two beats to borrow V7 (A♭7) from the upcoming new key, D♭.

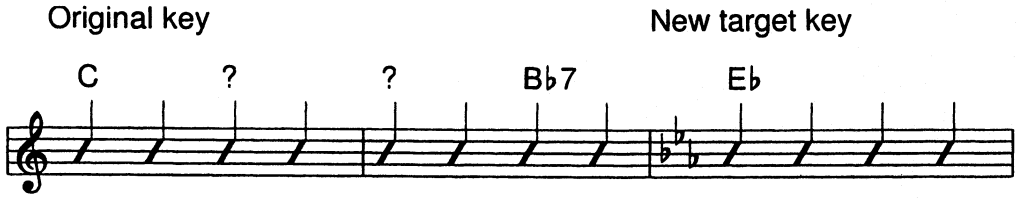
You could even modulate just with one beat on A♭7, but you would then arrive at the new key a beat too early.





Taking time

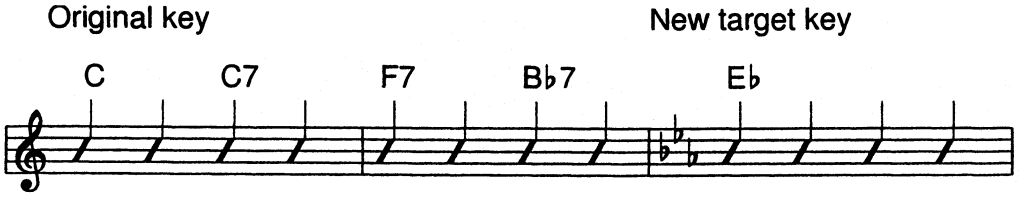
A modulation situation will most often require that you take two measures to arrive at the new key. You know the original key (C, in the case below) and the V7 (B♭7) chord (or substitute) lead-in to the new key, E♭. The task at hand is to put something musical and logical between the two. Presuming you will move harmonically in units of two beats (standard), you then have to come up with two chords.



Back cycling

Using the cycle of fifths as a method of movement, work backwards in the cycle to F7 and then C7. Viola! as my fiddle teacher used to say.

From this chord outline you can create a realization that will fit the style and situation at hand.

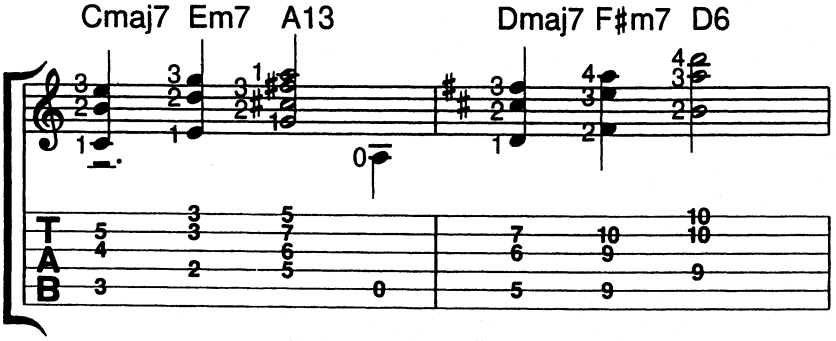


Smoother moves: II-V7-I

Again, we know that this one measure modulation begins with a I chord in C and ends with a setup V7 type chord of the new key, D. What to do in-between? You know from your other experiences that *the* most common jazz progression unit is II-V7-I. Use it here then, by putting a II of the upcoming new key in front of the new key V-7.

This II-V7-I is part of the cycle.

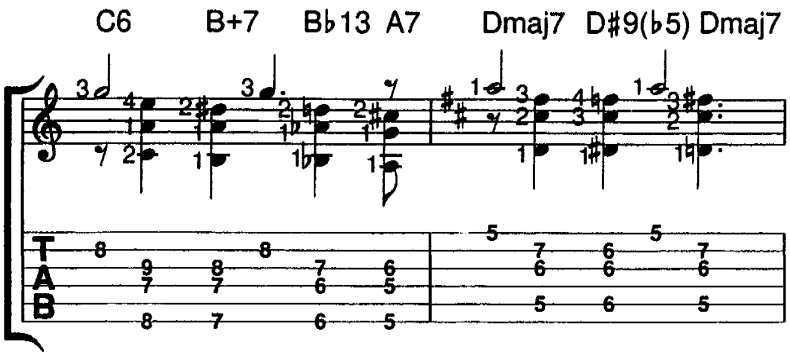




Descending chromatically

The key changes from C to D moving chromatically by half step. Don't let the chord quality get in the way of your analysis. It can be simple or sophisticated. It also does not have to have its root in the bottom position as it does here.

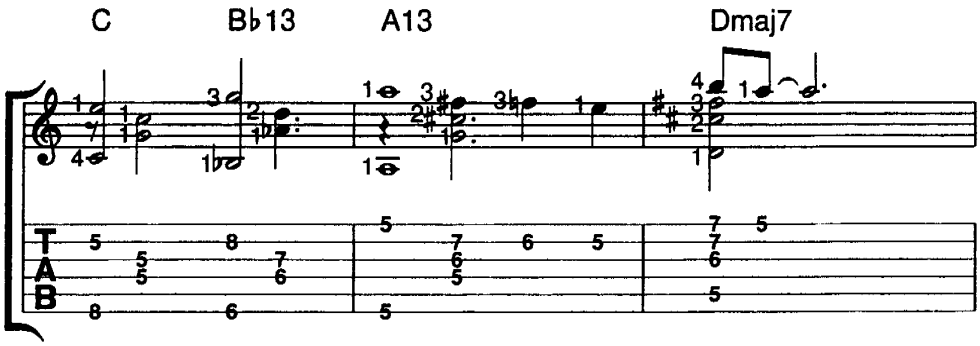




Approaching by half step

Approaching a chord from a half step above or below is another accepted way of moving the harmony. The A13 in measure two – the V7 of the new key of D – is approached by B♭13 in the first measure. The inner descending line in measure two is interesting enough to stay where it is for four beats before moving on.

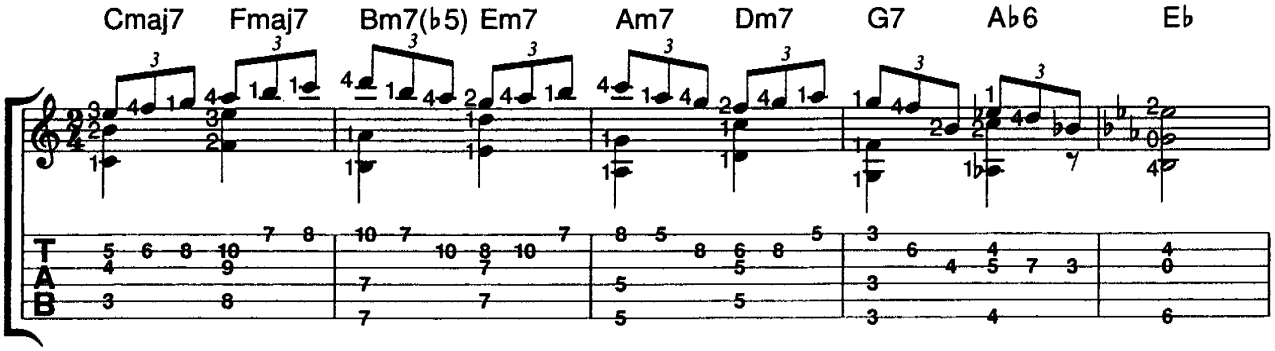




Mozart's fakeroo

A major scale can within itself provide cyclical movement, although not with exact perfect fifth intervals throughout. This within-the-scale cycle is used here through the Dm7, after which a ♭VI (A♭6) of the C scale is inserted. This *deceptive cadence* opens up several possibilities, but since we want to move on to E♭, we'll stay with the A♭6 as the way to go.





Ultimately, whatever sounds good to the ear will probably work. Just *go* there. Of course, if all your playing buddies grimace, you do have to remember that there are community standards of decency.

SECTION THREE/PART 7
Fun Jazz
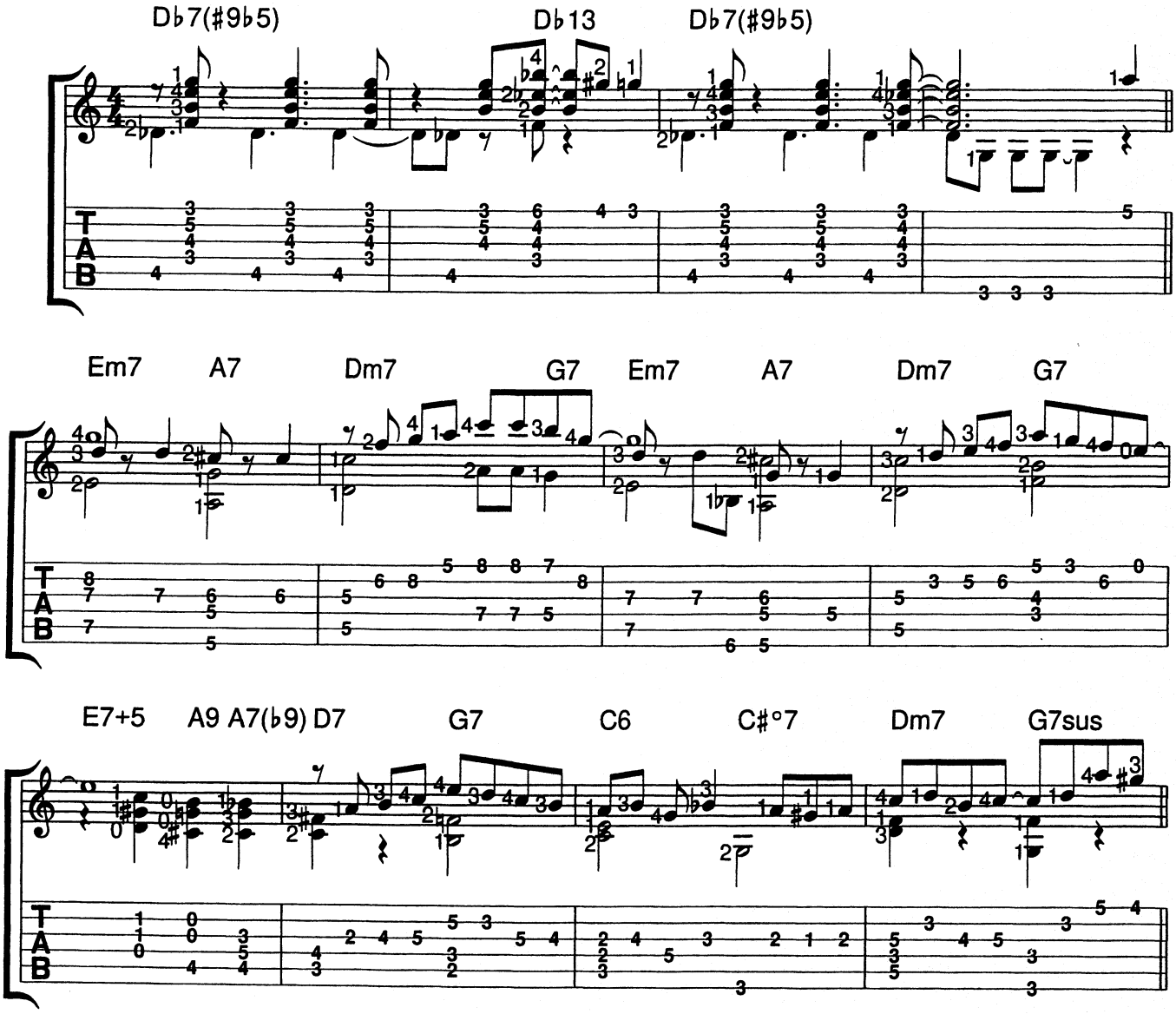
Are we having fun yet?
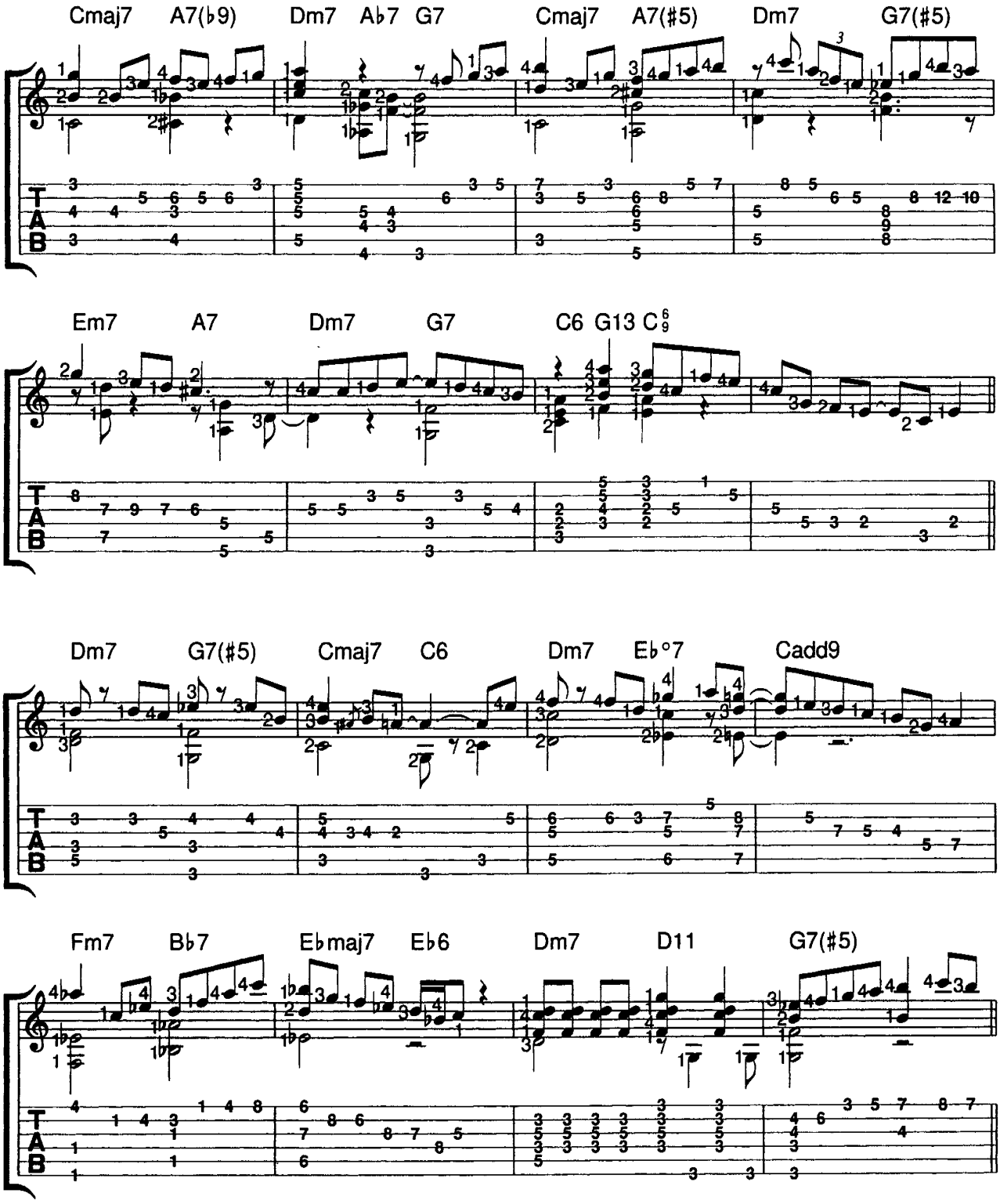
Since being taught to death is a horrible way to die, I've decided to make Part 7 a group of tunes without analysis, explanation or instruction. Just a personal word or two. Do I hear cheering?

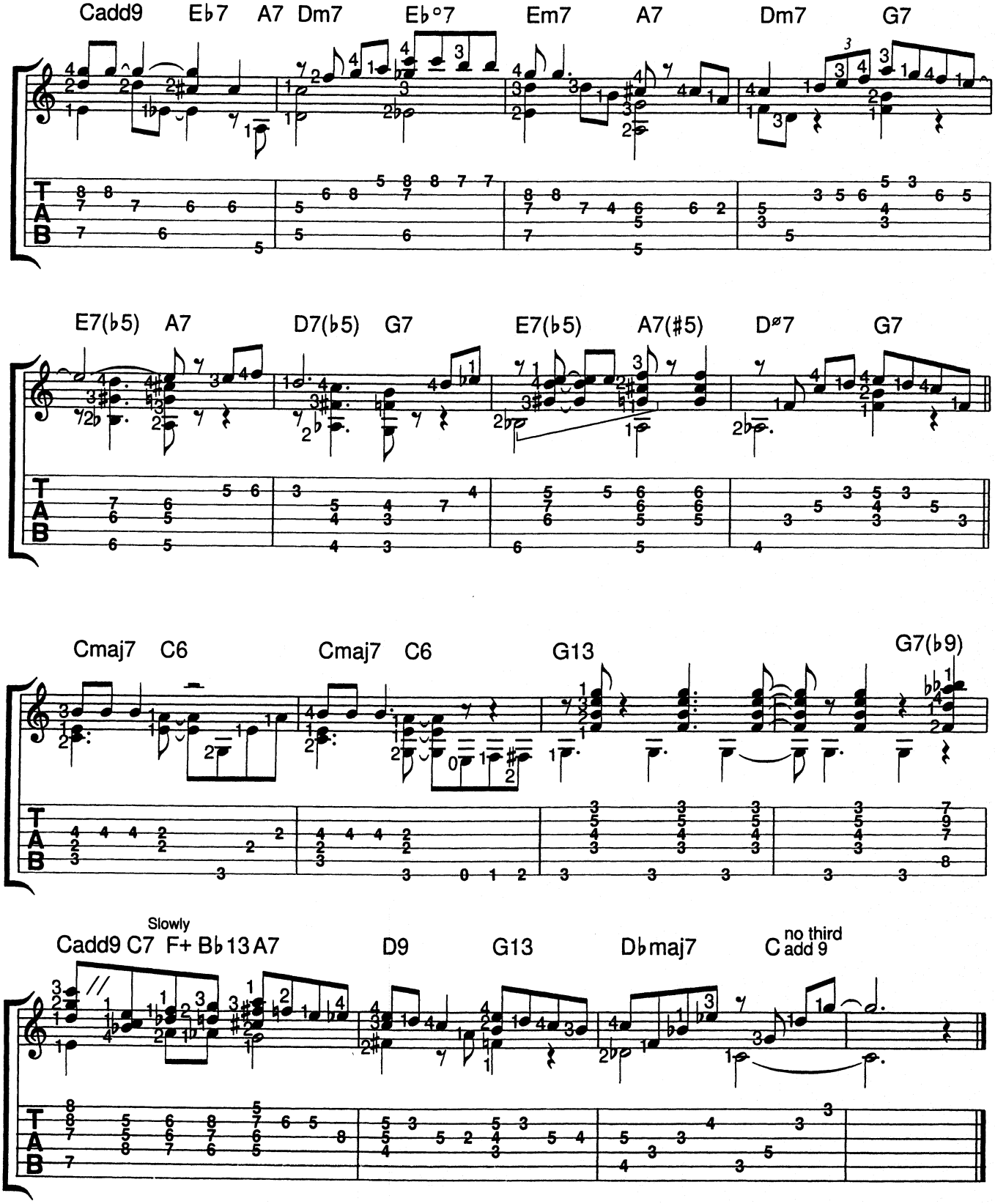
I call these pieces *Fun Jazz,* as they were fun for me to create. I didn't sit down and compose them. They are improvisations based on standard chord changes which you may recognize.

Blew Moo

In all of the tunes here I like to imply more with less. Chords, for instance, are most often only two or three notes, and the melody is all-important.



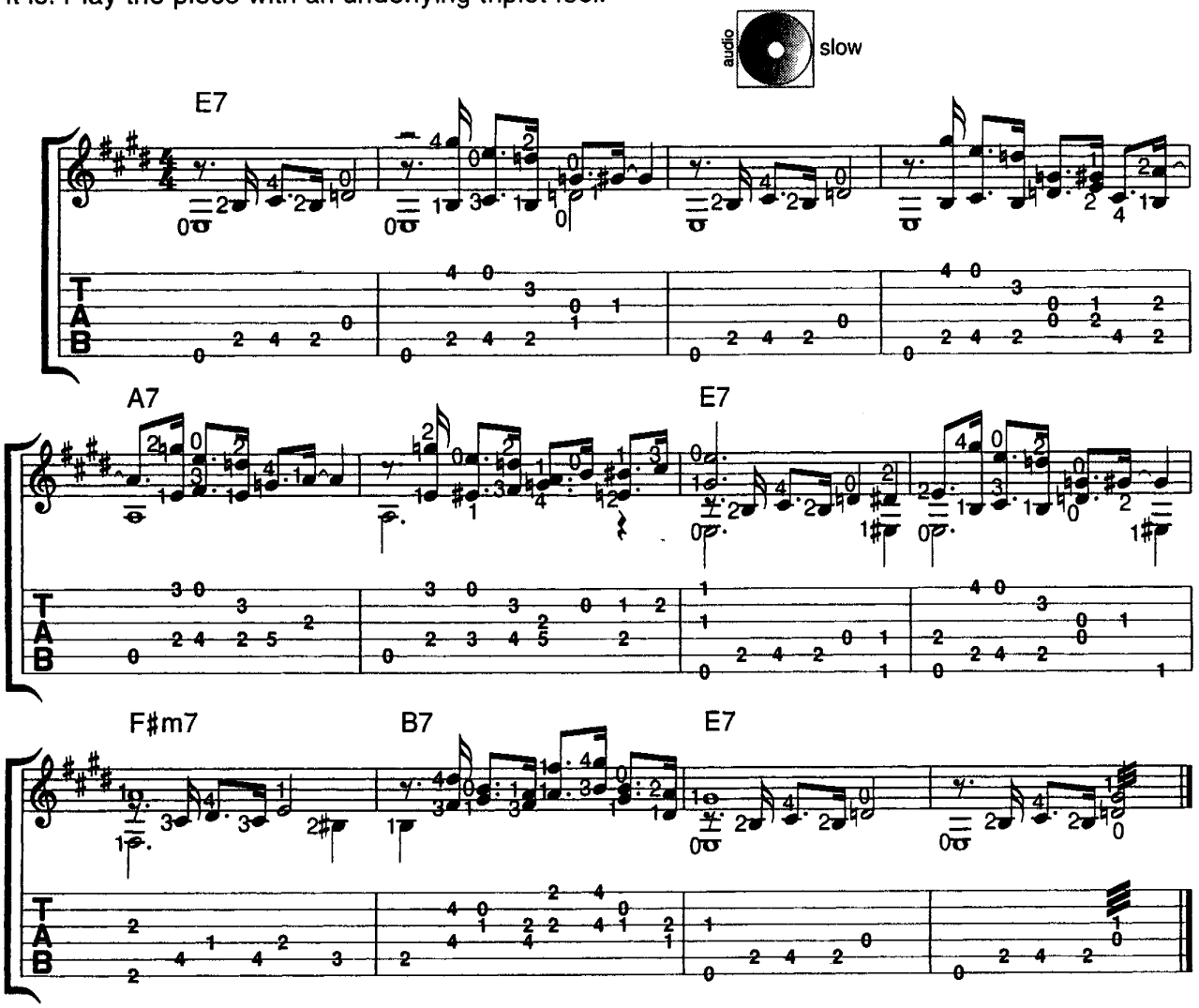

Cmaj7 A7(♭9) Dm7 A♭7 G7 Cmaj7 A7(♯5) Dm7 G7(♯5)
Em7 A7 Dm7 G7 C6 G13 C6/9
Dm7 G7(♯5) Cmaj7 C6 Dm7 E♭°7 Cadd9
Fm7 B♭7 E♭maj7 E♭6 Dm7 D11 G7(♯5)


Cadd9 Eb7 A7 Dm7 Eb°7 Em7 A7 Dm7 G7
E7(b5) A7 D7(b5) G7 E7(b5) A7(#5) D°7 G7
Cmaj7 C6 Cmaj7 C6 G13 G7(b9)
Slowly
Cadd9 C7 F+ Bb13 A7 D9 G13 Dbmaj7 C no third add 9

Good Evening, Friends

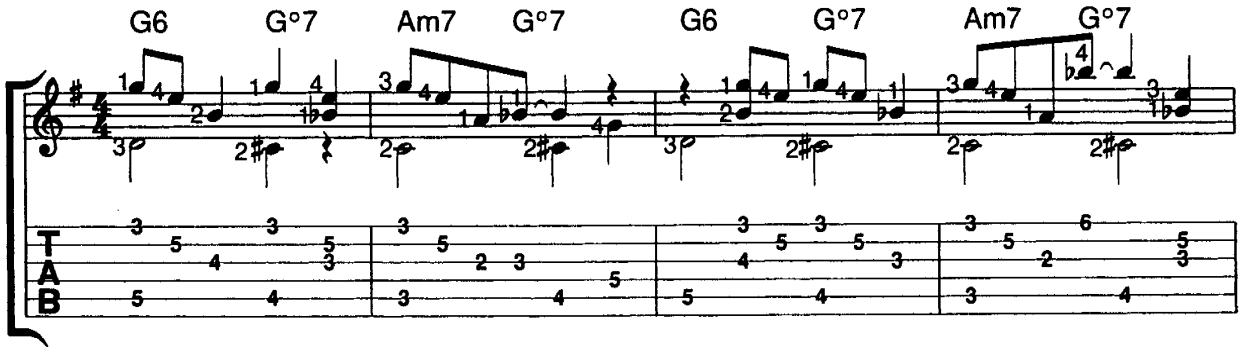
In the days of Vaudeville, musicians used to play a purposely silly ending called "good evening friends." I decided to make the four-note theme into a blues.
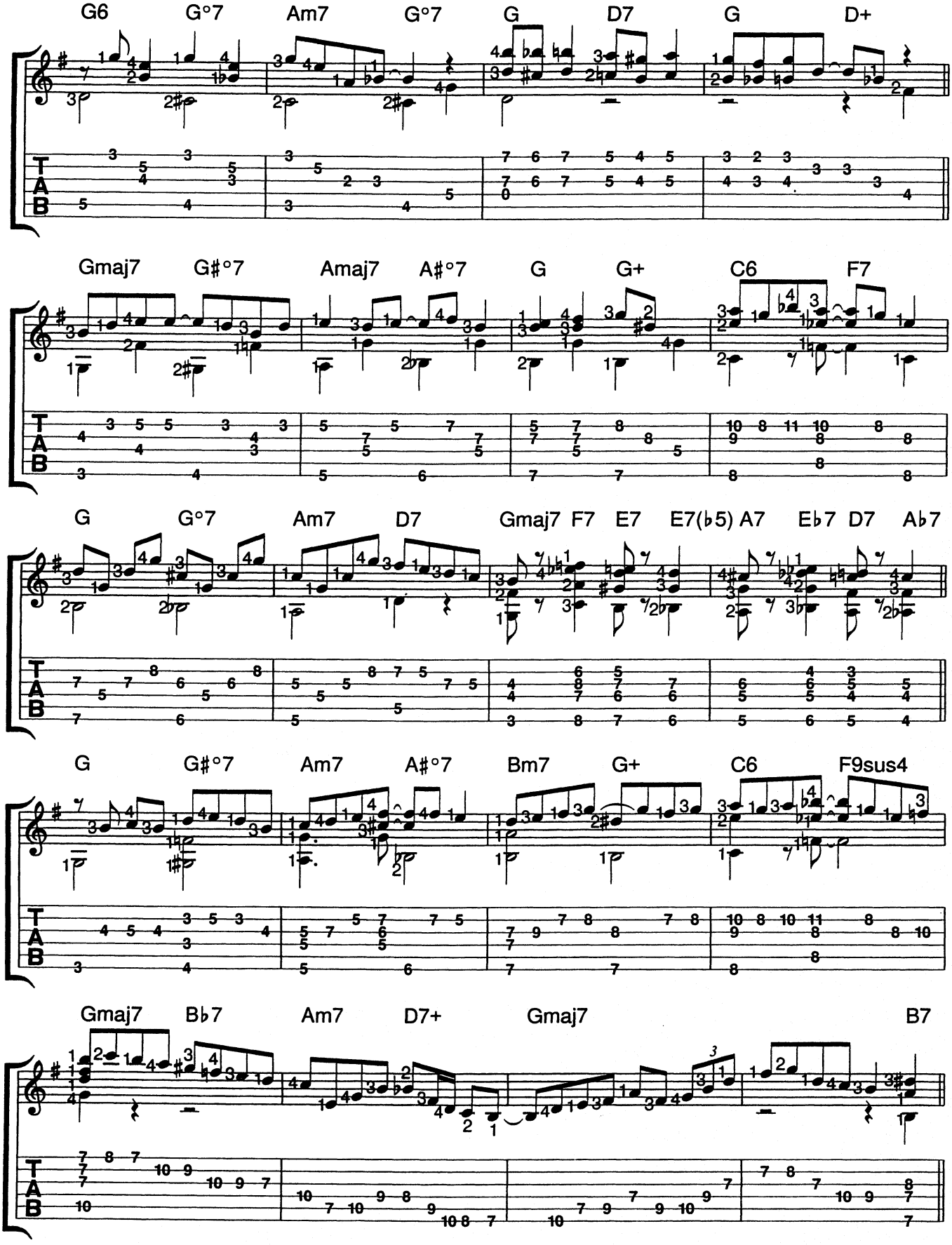
There are three independent voices at once in this piece, if you count a whole note as a voice. It is. Play the piece with an underlying triplet feel.
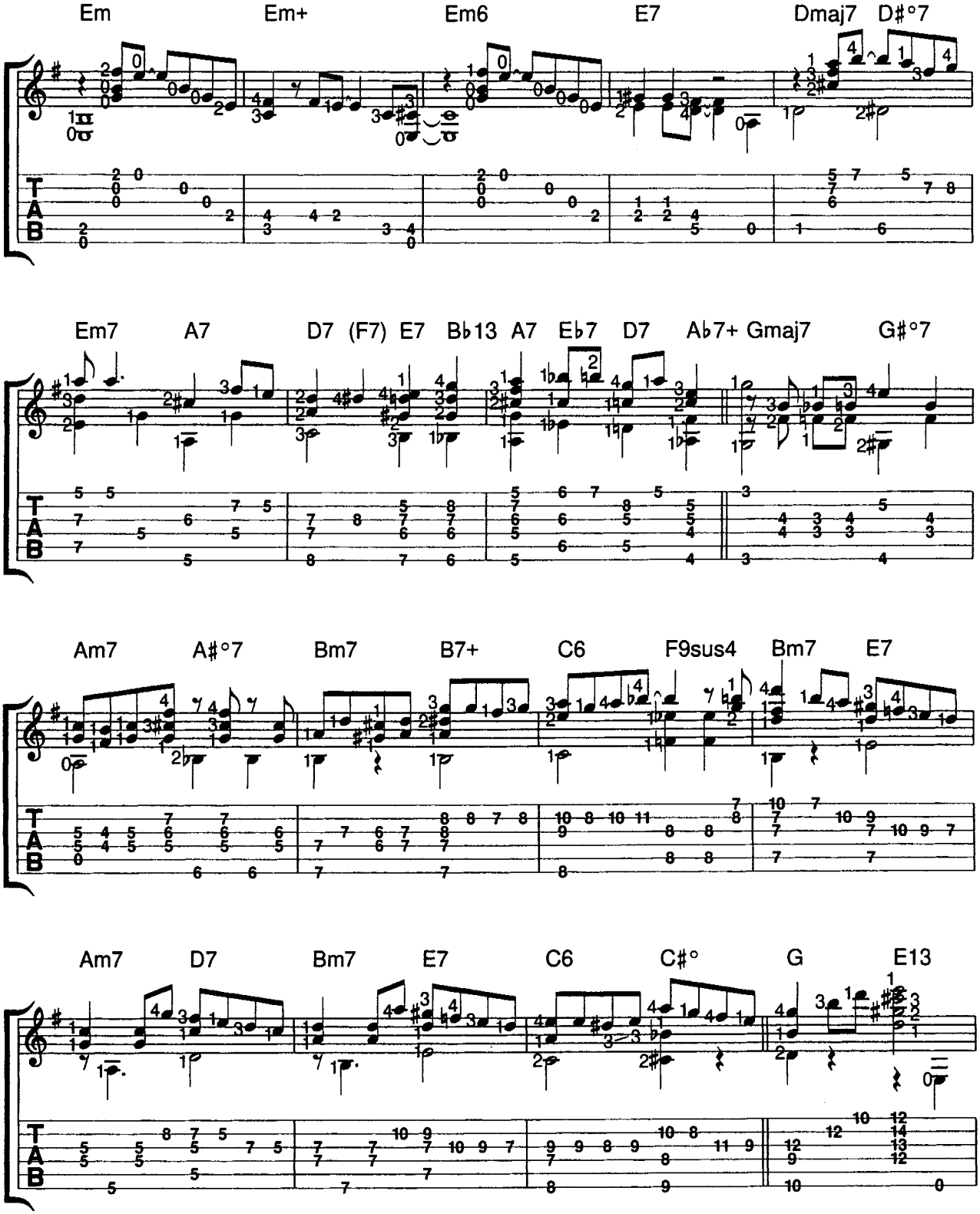


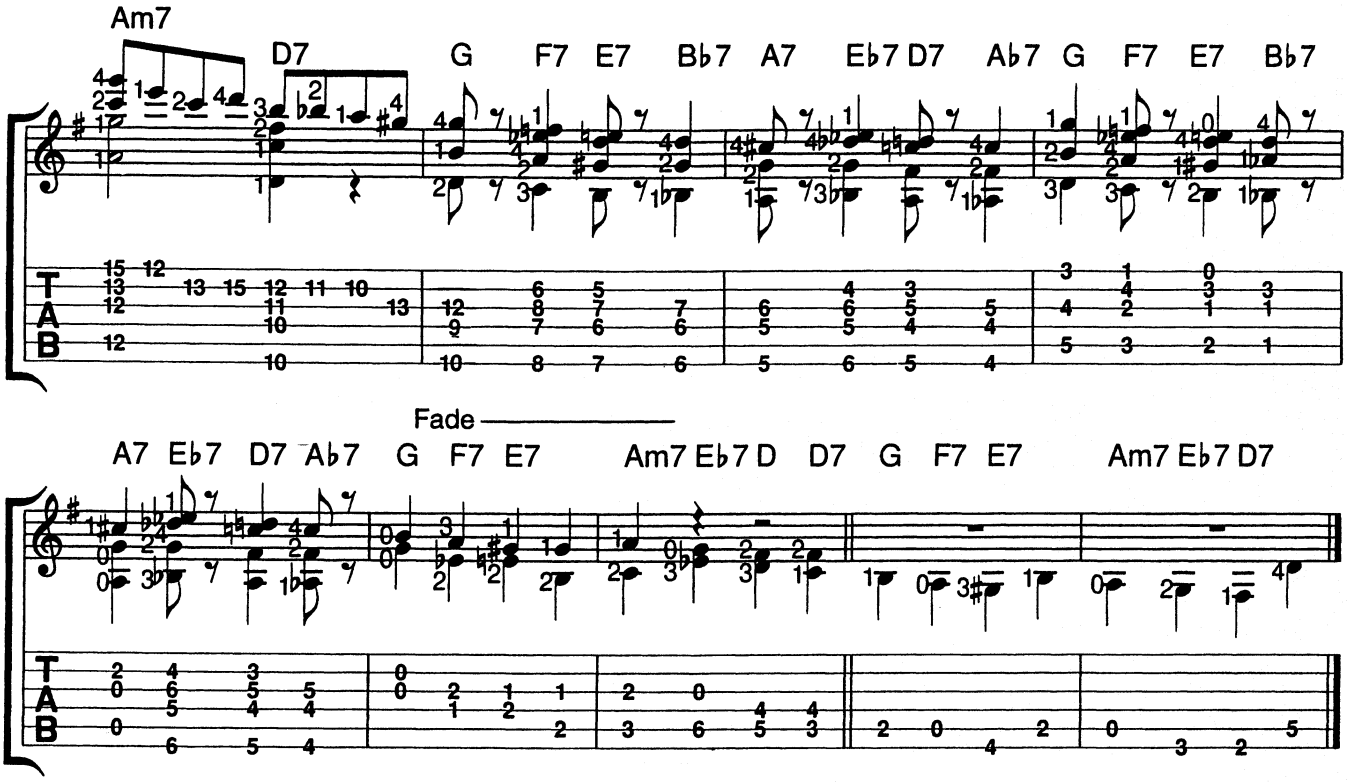
Ain't Miss Bee Haven

This Fats Waller imitation starts with a solid stride style. After a while I sneak bebop into it. Ragtime bebop? Why not?



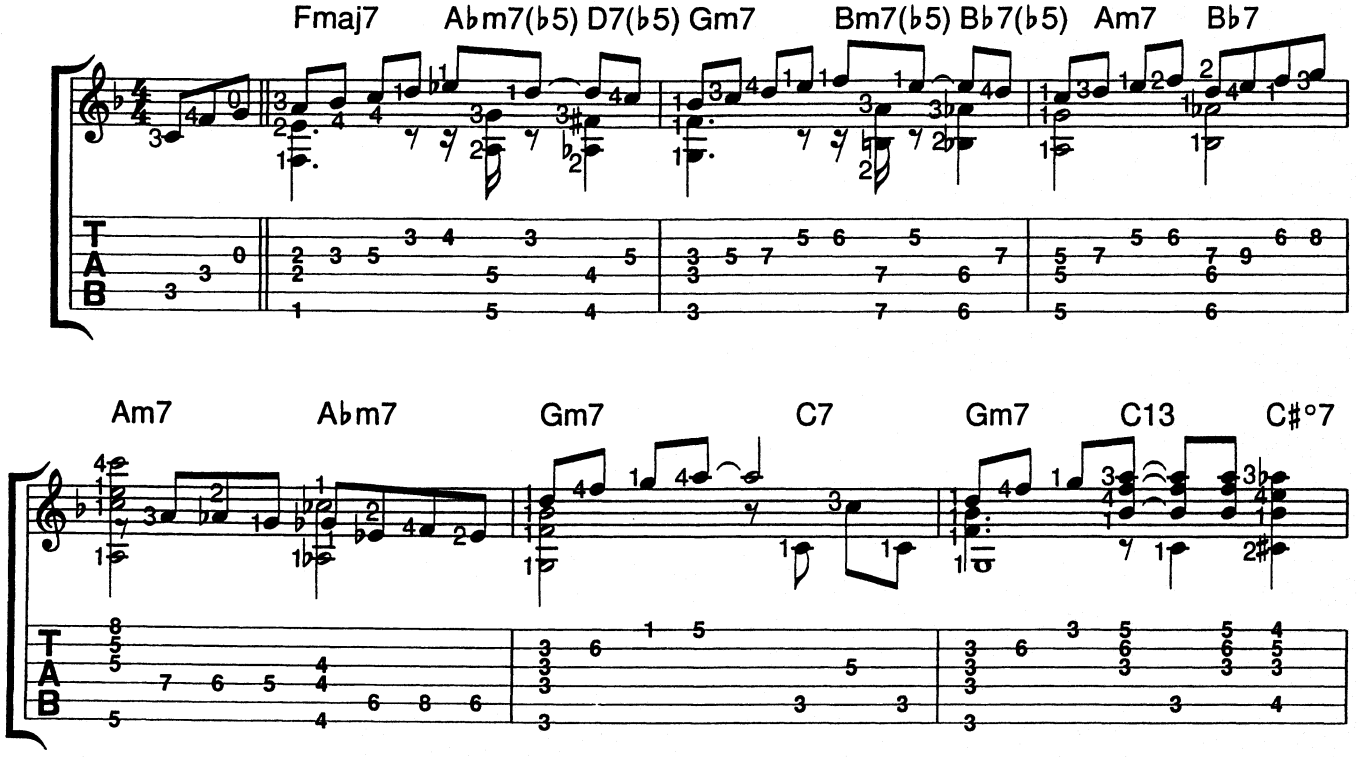

G6 G°7 Am7 G°7 G D7 G D+
Gmaj7 G#°7 Amaj7 A#°7 G G+ C6 F7
G G°7 Am7 D7 Gmaj7 F7 E7 E7(♭5) A7 E♭7 D7 A♭7
G G#°7 Am7 A#°7 Bm7 G+ C6 F9sus4
Gmaj7 B♭7 Am7 D7+ Gmaj7 B7
T
A
B


Em
Em+
Em6
E7
Dmaj7
D♯°7
Em7
A7
D7
(F7)
E7
B♭13
A7
E♭7
D7
A♭7+
Gmaj7
G♯°7
Am7
A♯°7
Bm7
B7+
C6
F9sus4
Bm7
E7
Am7
D7
Bm7
E7
C6
C♯°
G
E13
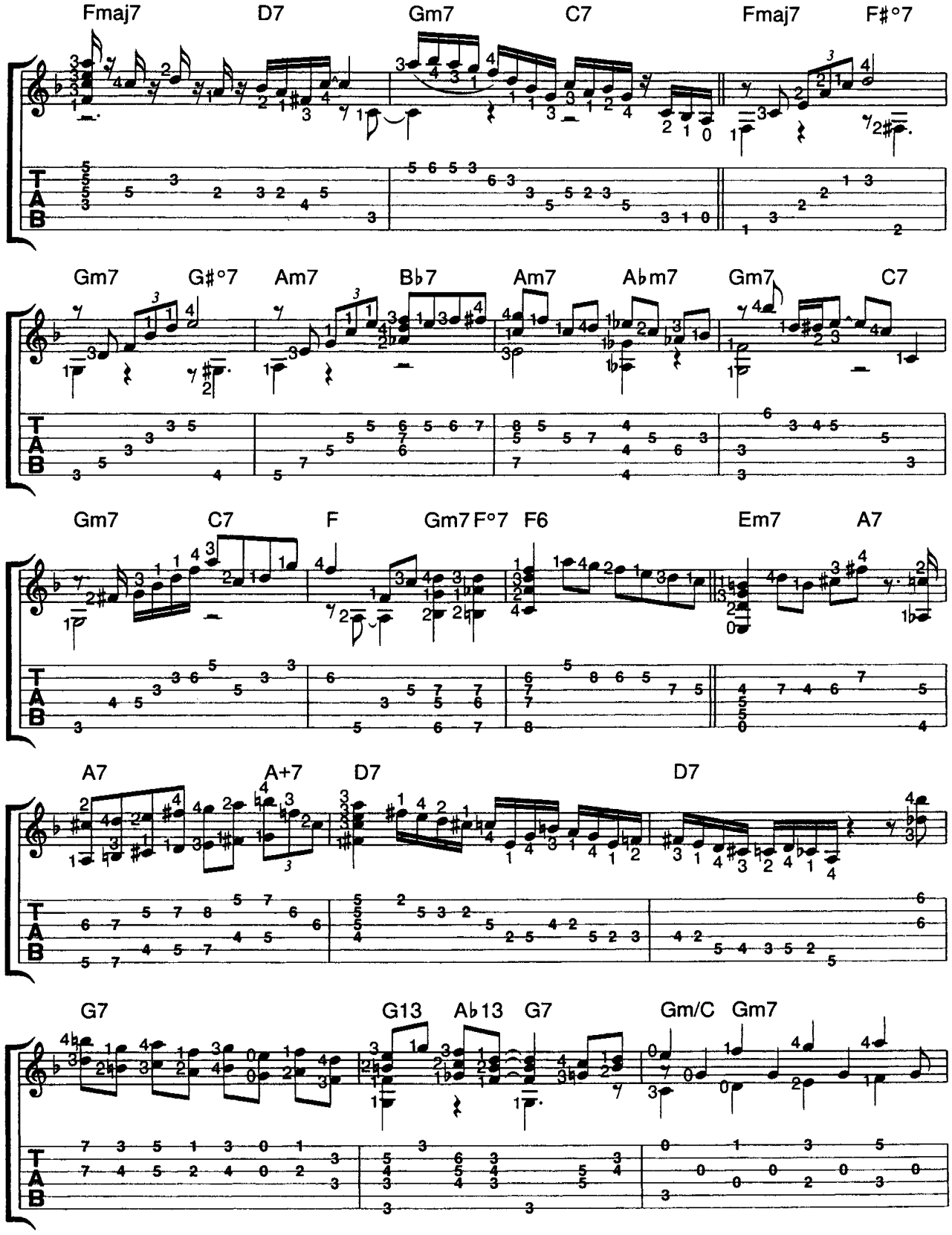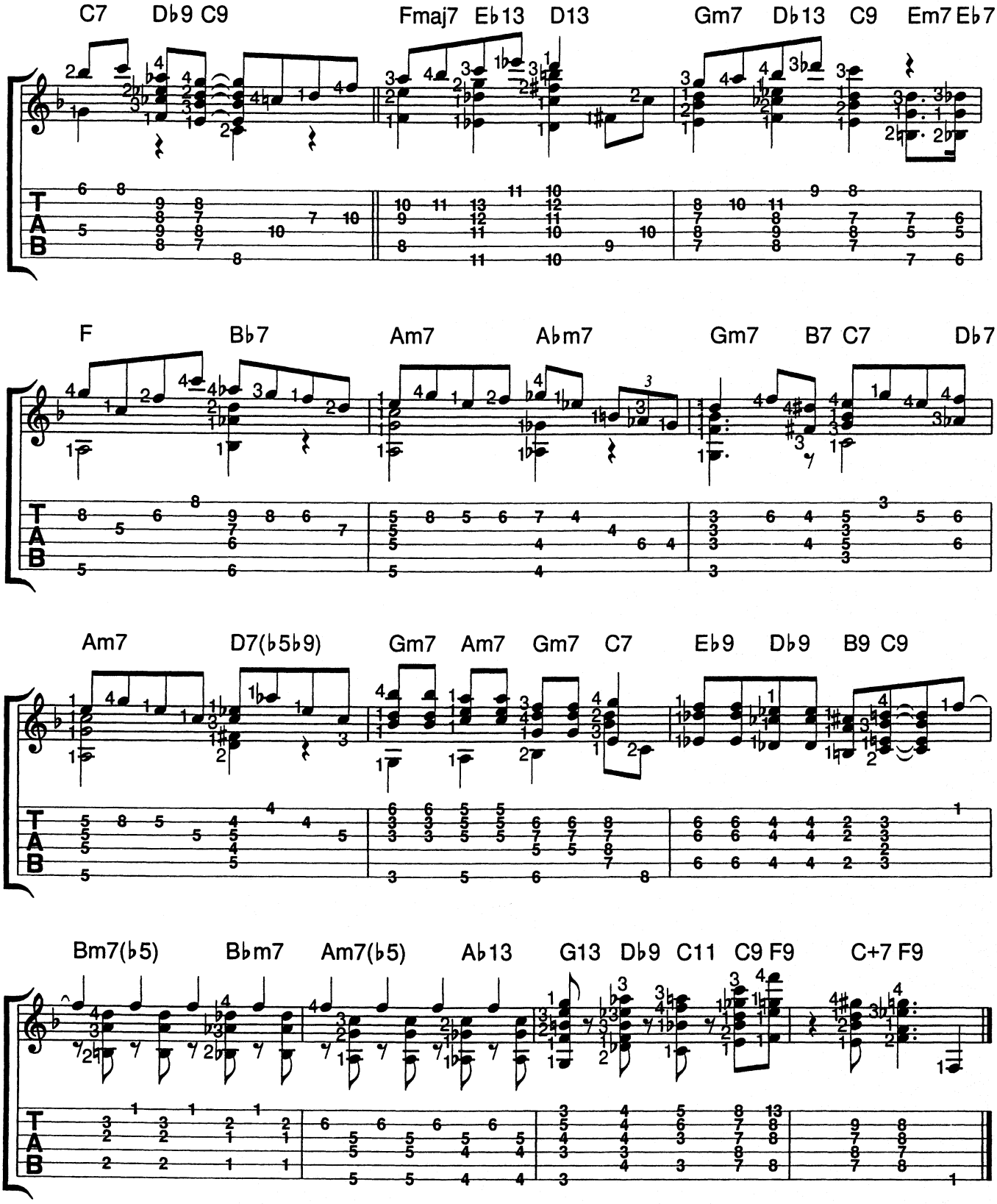


Stringing the World Along

I *love* ballads. They allow a player to have as much elbow room to do whatever he wants, such as playing in double time feel.



SECTION THREE/PART 7: FUN JAZZ
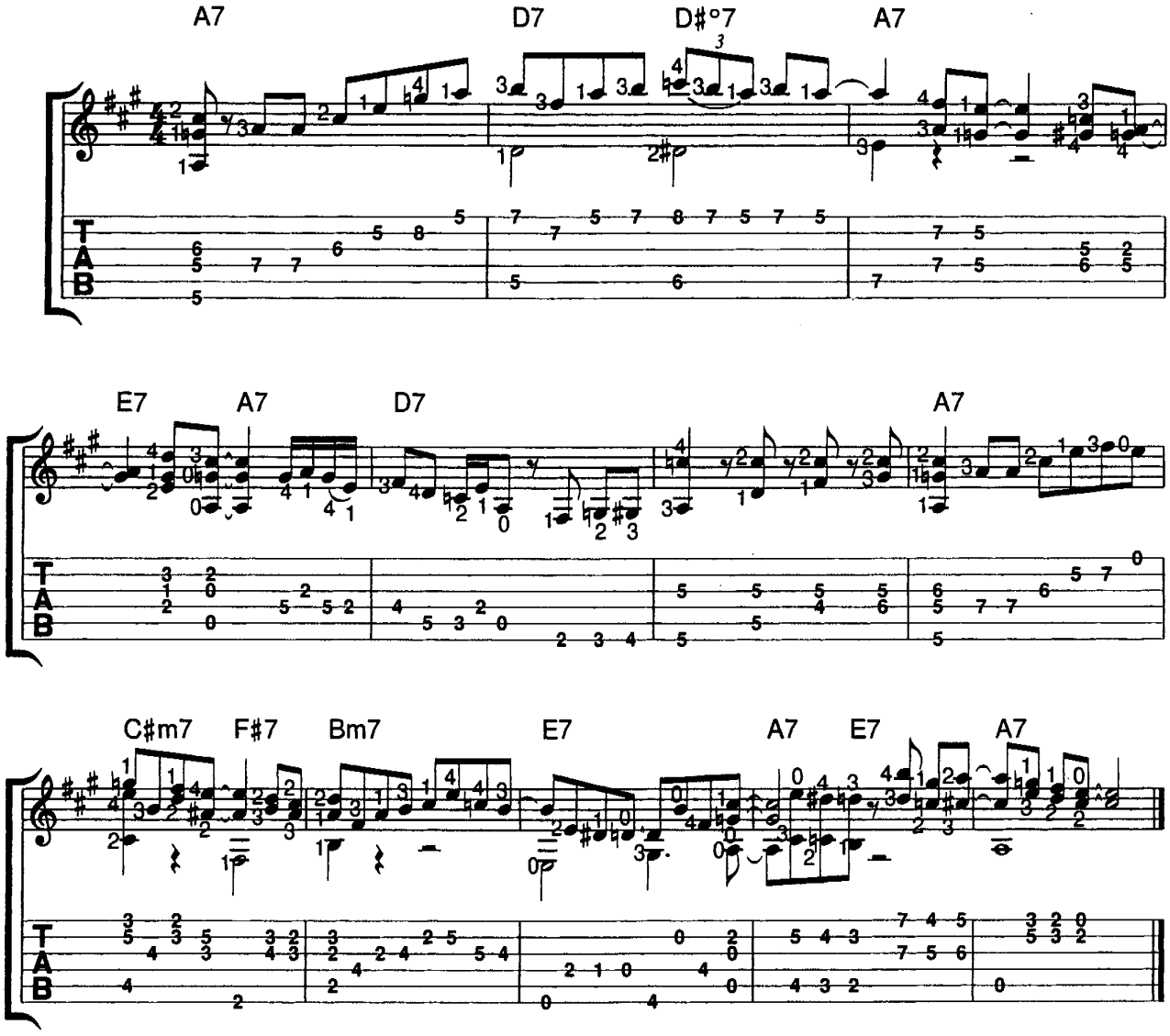



C7 Db9 C9 Fmaj7 Eb13 D13 Gm7 Db13 C9 Em7 Eb7
F Bb7 Am7 Abm7 Gm7 B7 C7 Db7
Am7 D7(b5b9) Gm7 Am7 Gm7 C7 Eb9 Db9 B9 C9
Bm7(b5) Bbm7 Am7(b5) Ab13 G13 Db9 C11 C9 F9 C+7 F9
T
A
B

audio medium
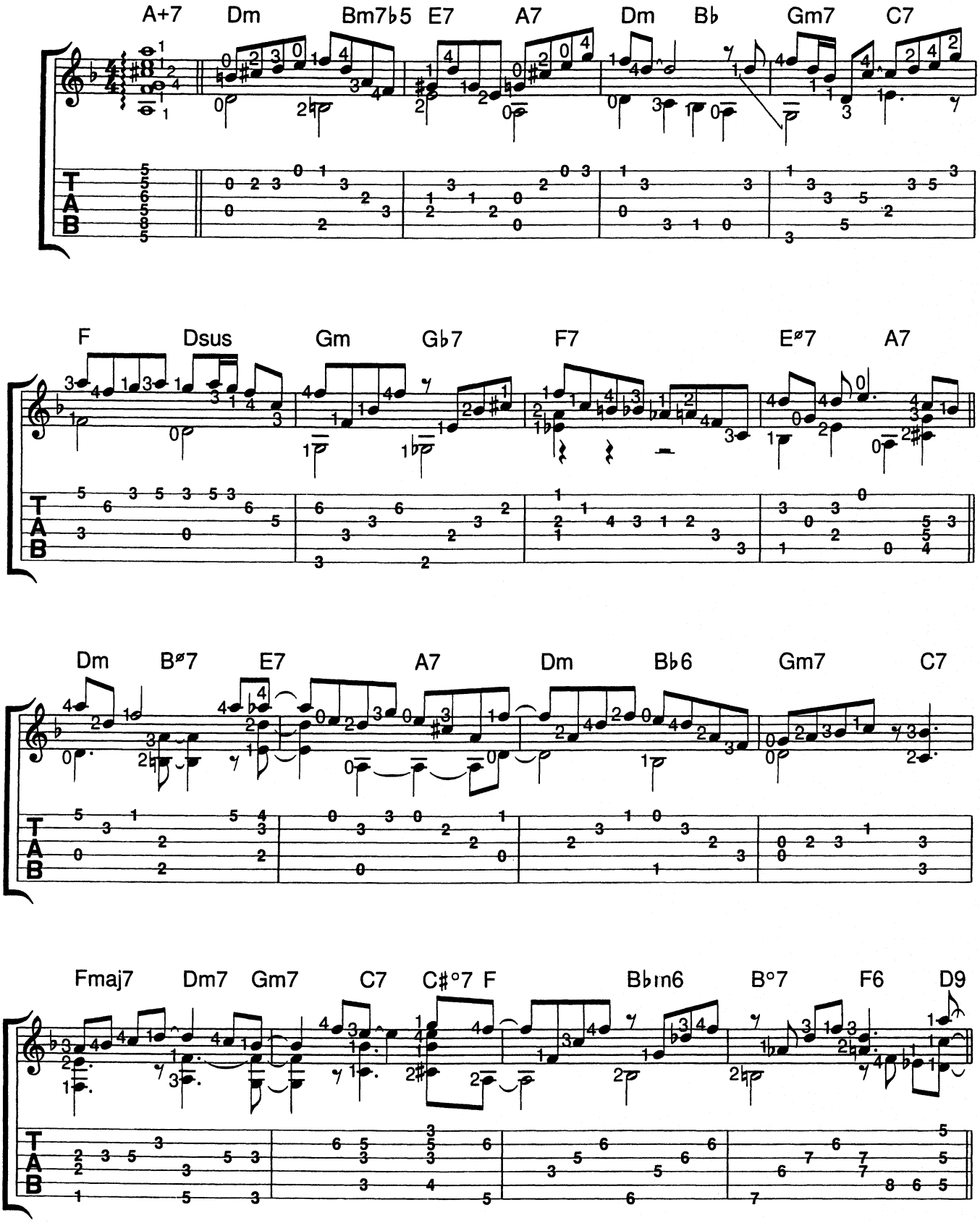
Roots in A
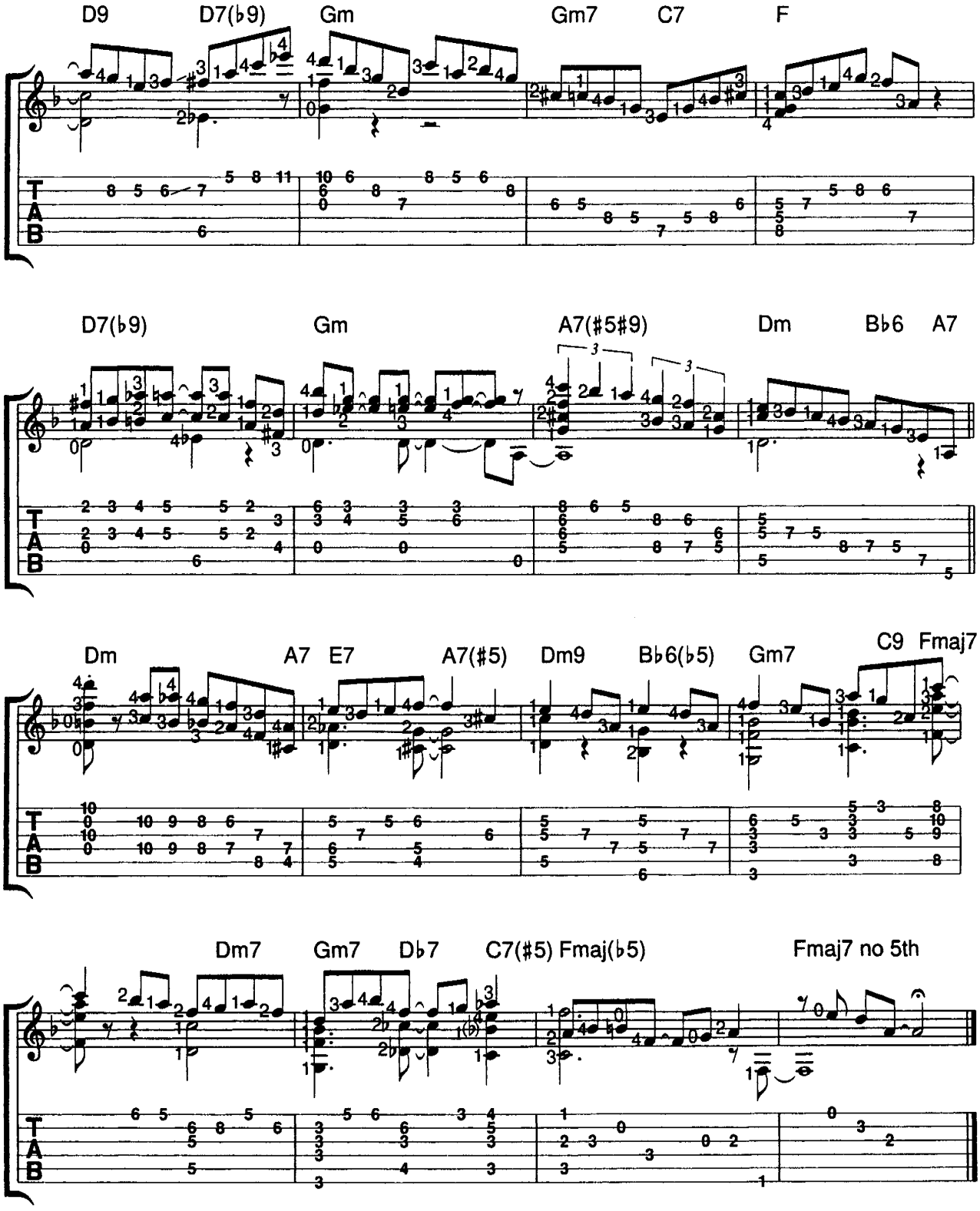
This blues is sparse in bass notes yet feels as though nothing is missing. One way this is accomplished is by using an almost continual eighth note flow. Joe Pass often used this device.



Bird Abode Song

This improvisation was included in an earlier book of mine, *Jazz in Position* (Mel Bay Publications, Inc.). That was a book for pick guitar, and the melodic line was just one note with no accompaniment. Here I fleshed it out and turned it into a self-accompanied fingerstyle arrangement. You can do this with virtually any existing tune you have been playing as a single line only. The chord structure is similar to *Lullaby of Birdland.*

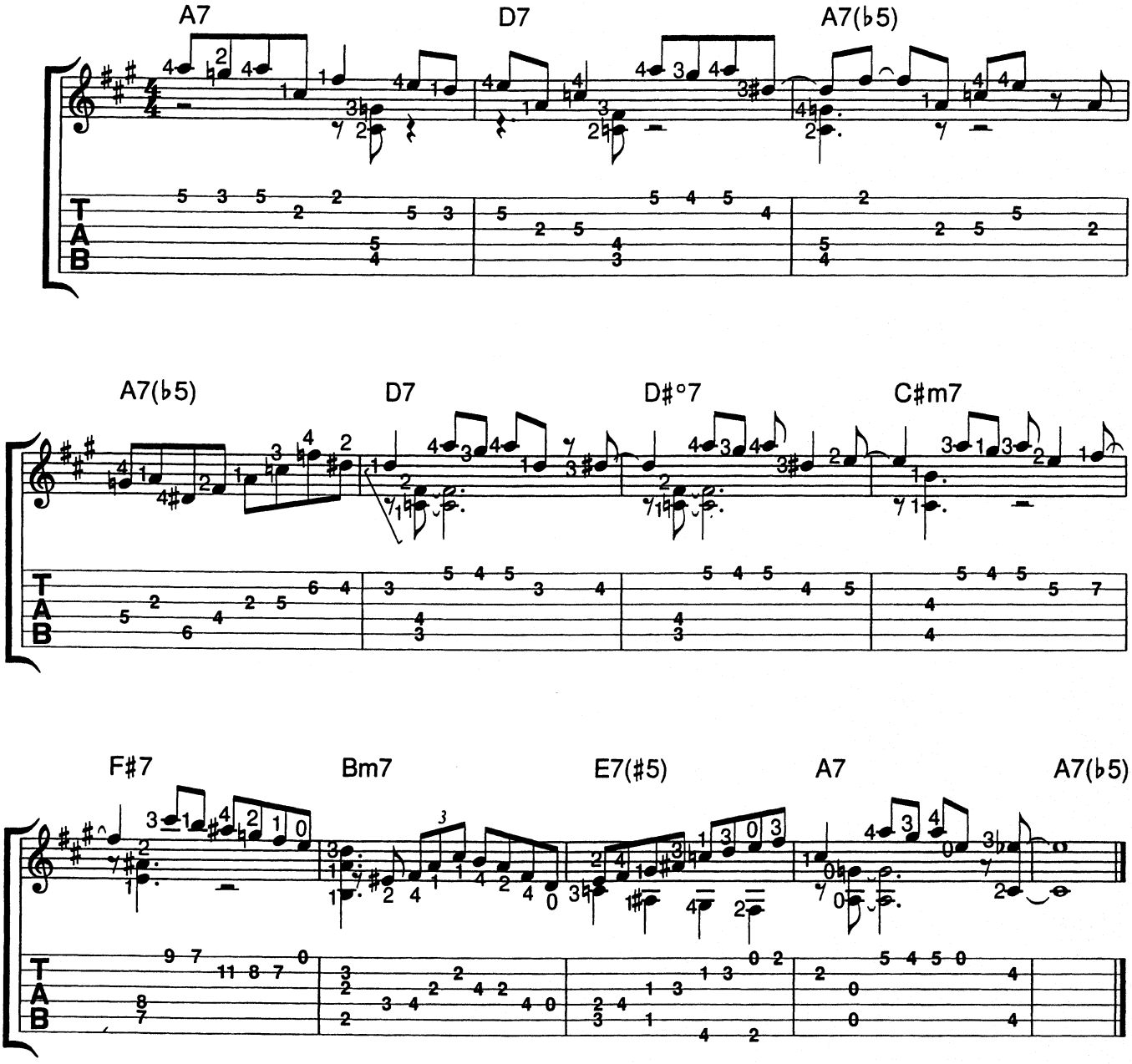

A+7 Dm Bm7♭5 E7 A7 Dm B♭ Gm7 C7
F Dsus Gm G♭7 F7 E⌀7 A7
Dm B⌀7 E7 A7 Dm B♭6 Gm7 C7
Fmaj7 Dm7 Gm7 C7 C♯°7 F B♭m6 B°7 F6 D9


D9
D7(♭9)
Gm
Gm7
C7
F
D7(♭9)
Gm
A7(♯5♯9)
Dm
B♭6
A7
Dm
A7
E7
A7(♯5)
Dm9
B♭6(♭5)
Gm7
C9
Fmaj7
Dm7
Gm7
D♭7
C7(♯5)
Fmaj(♭5)
Fmaj7 no 5th

3 on 4

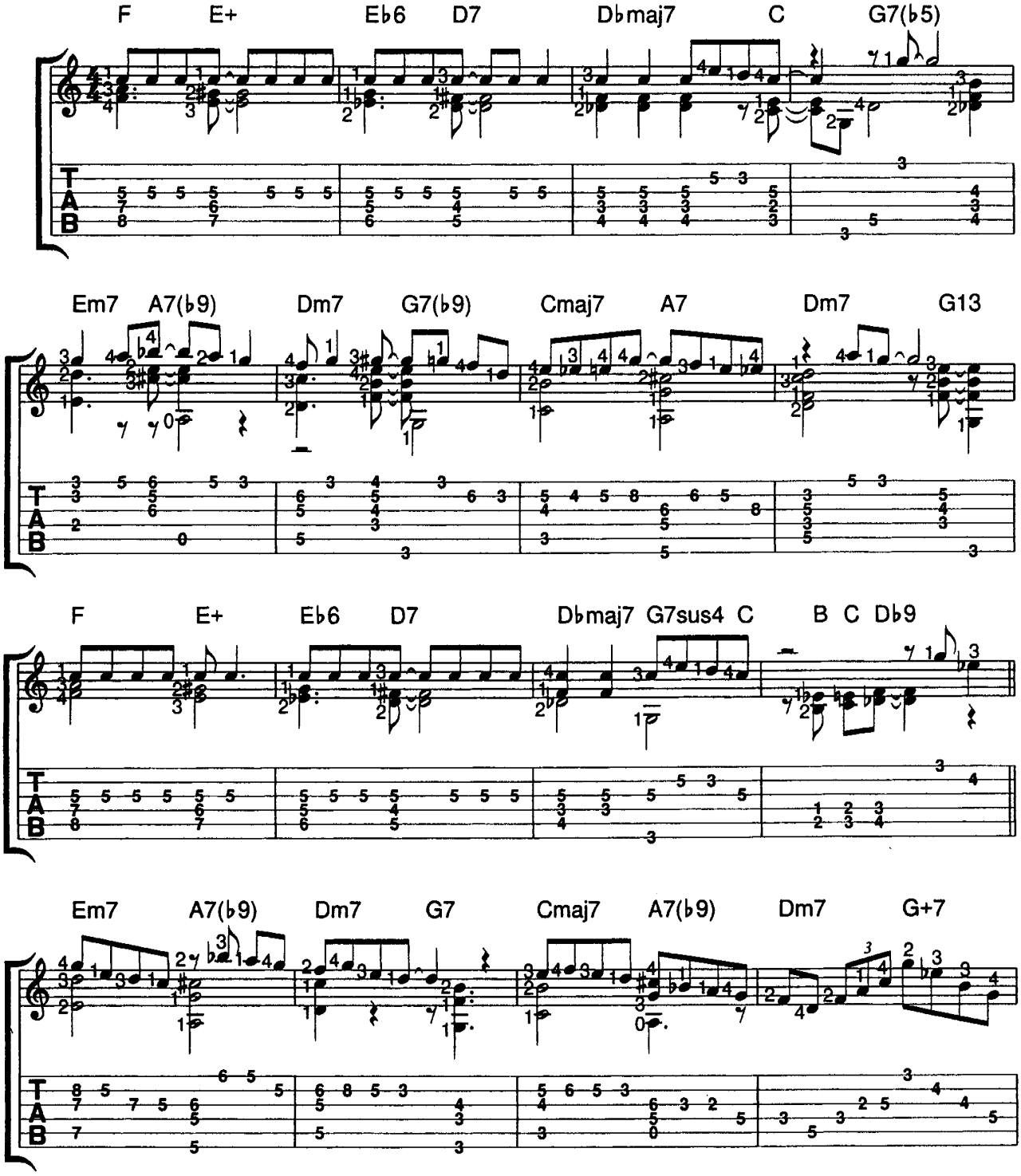
3 on 4 takes its name from having many three-beat phrases in the context of 4/4 measures. The melodic line is primarily accompanied by tri-tones. This is the type of sparse playing that could easily fit in a trio or quartet setting.

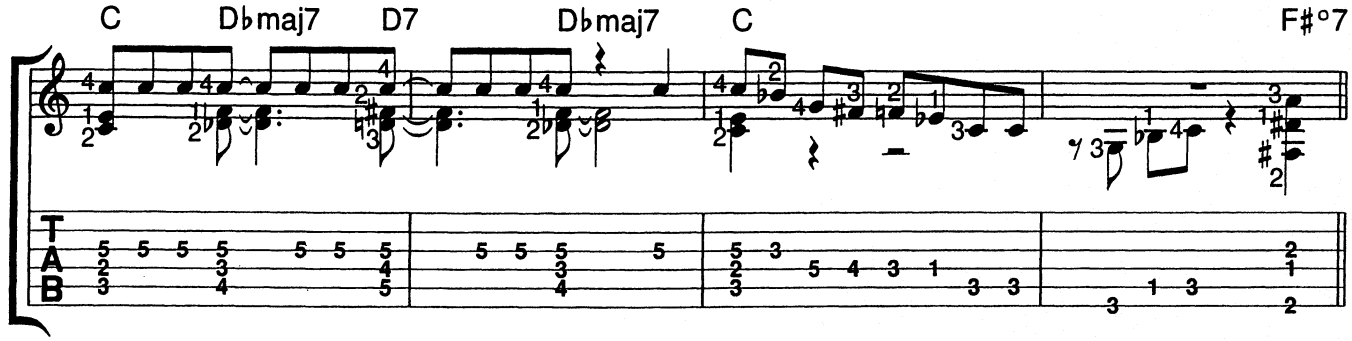
audio medium

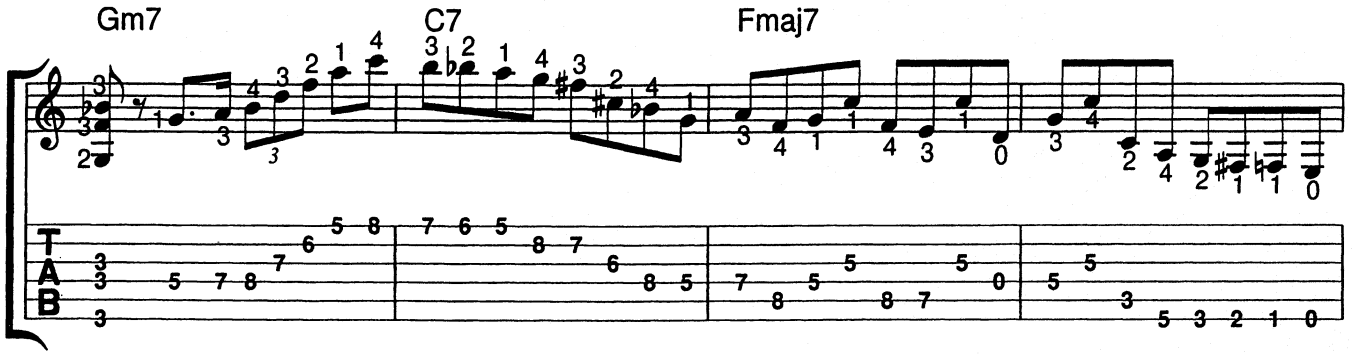


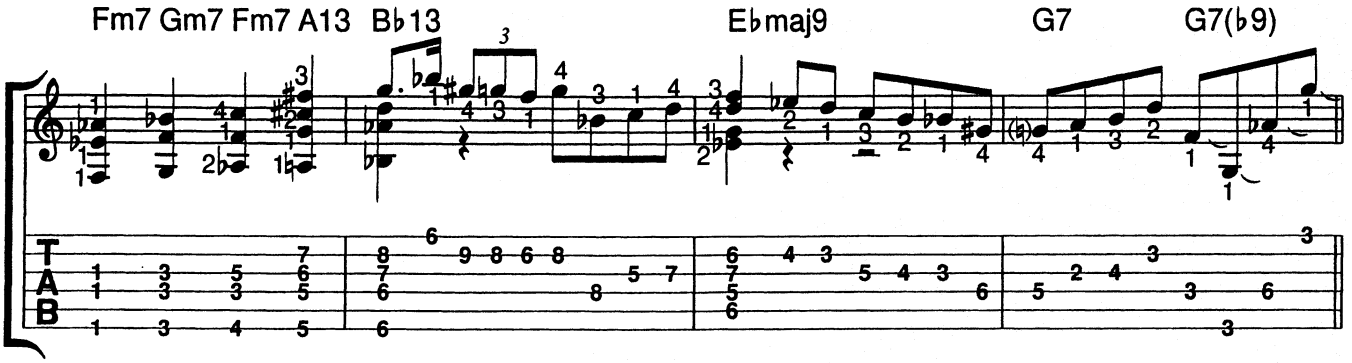
Walkdown

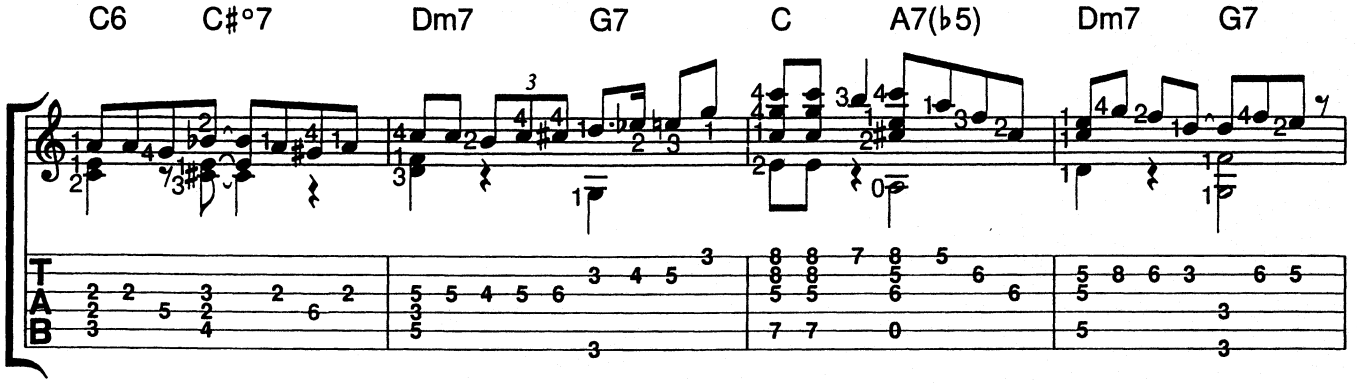
A *walkdown* is a descending bass line with a common tone on top of a chord stack. This is the device that keeps popping up in this tune along with its hook-like rhythm.
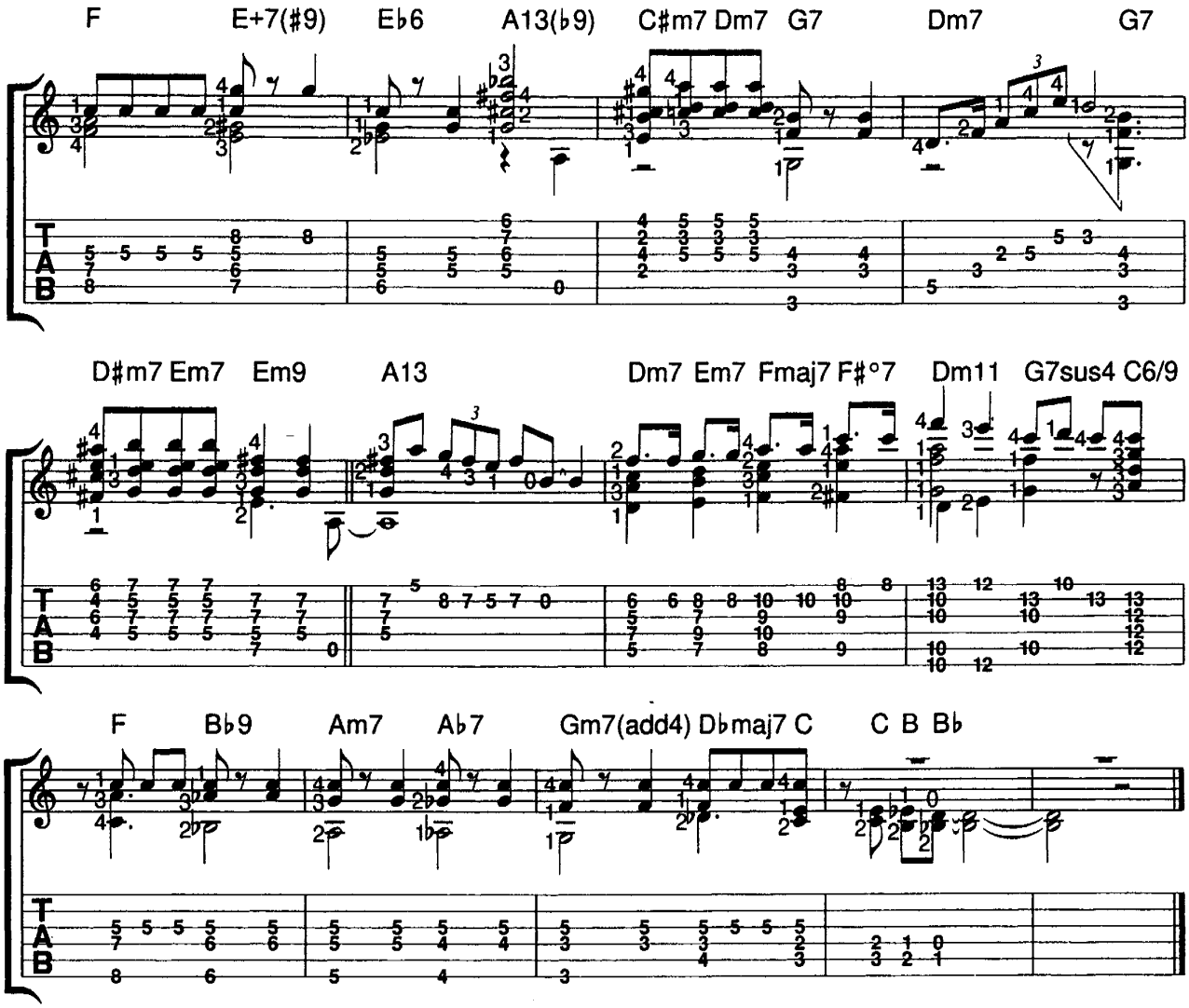



C
D♭maj7
D7
D♭maj7
C
F♯°7


Gm7
C7
Fmaj7


Fm7 Gm7 Fm7 A13
B♭13
E♭maj9
G7
G7(♭9)


C6
C♯°7
Dm7
G7
C
A7(♭5)
Dm7
G7

SECTION THREE/PART 7: FUN JAZZ



Further Study

Easiest Jazz Guitar, by Alan de Mause, published by Mel Bay Publications, Inc.

Basic Jazz Guitar, by Alan de Mause, published by Mel Bay Publications, Inc.

101 Jazz Guitar Licks, by Alan de Mause, published by Mel Bay Publications, Inc.

Solo Jazz Guitar, by Alan de Mause, published by Mel Bay Publications, Inc.

Joe Pass Live!, transcribed by Roland Leone, published by Mel Bay Publications, Inc.

Joe Pass Plays the Blues, transcribed by Roland Leone, published by Mel Bay Publications, Inc.

Joe Pass/Virtuoso #3, transcribed by Alan de Mause, published by Mel Bay Publications, Inc.

Lenny Breau Fingerstyle Jazz, by John Knowles and Lenny Breau, published by Mel Bay Publications, Inc.

The Art of Two-Line Improvisation, by Jimmy Wyble, published by Flat Five Publishing, distributed by Mel Bay Publications, Inc.

Harmonic Mechanisms for Guitar, by George Van Eps, Vol. One, Two, and Three, published by Mel Bay Publications, Inc.

Jazz Comping for Fingerstyle Guitar, by Kent Murdick, published by Mel Bay Publications, Inc.